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"*The play's the thing.*"—HAMLET.

All the world's a stage, but Tuesday night at Wallack's all the stage was a World. An old theatre-goer, had he gone up in the gallery to see the performance of Petitt, Merritt and Harris' sensational composition might by a very easy stretch of the imagination have believed himself looking at a gory melodrama in the old Bowery. Having seen some rehearsals of The World we were neither astonished nor surprised at its twopenny heroics, murders, steamship explosions, life rafts, hotel elevators and the other appurtenances of a well ordered, respectable, blood-and-thunder drama. But we expected that the audience would take it differently. The staid old stagers who largely comprise the first-night patronage of Wallack's were all on hand, and they presented an awesome appearance.

But the said old stagers did not look upon the thrilling claptrap with disfavor. On the contrary, they enjoyed it hugely, and clapped their flabby old hands with childish delight at every novelty presented.

The story of The World would be gloomy, were it not that the action is so brisk as to give the spectator no chance to think about it until the piece is over. It is in five acts and eight tableaus, and every one of the latter is a positive triumph of the scenic artist's skill. Indeed, the work of the dramatists is overshadowed at every point by the scene painter, machinist and stage manager. In fact, such excellence in the departments presided over by these worthies is a positive detriment to a play, since they detract attention in becoming not mere accessories but the real attraction of the performance. In the case of The World we don't know but this division is good for the triumvirate of authors. The scene where the drama is laid brings in a little of Everywhere. It starts with Cape Colony, moves out to the Atlantic, spurts to Lun'non town, and thence to a spot on the banks of the Thames. In the first act Sir Clement Huntingford (Osmond Tearle), known by the alias of Charles Hartley, is about returning home from the South African diamond fields to England, where a fortune which has been usurped by his younger brother, Harry Huntingford (Harry Pitt), awaits him. Mo Jewell (William Elton), a rascally Hebrew money-lender, lays a plan to blow up the Lily of the Valley, the steamer by which Sir Clement and several other of the principal personages of the story have embarked, in order to secure her insurance. On board the steamer is Mary Blythe (Adelaide Detchon), who is on her way to England to become the wife of Harry Huntingford. Sir Clement loves her, and she secretly reciprocates his affection. The infernal machine which the villainous Jew, Jewell, has put in the hold of the ship explodes and the vessel is shortly a mass of flames. The women are put off in a boat, and Sir Clement, Martin Bashford (Gerald Eyre), Owen (W. J. Leonard), and his son Ned (Emma Loraine) are discovered in mid-ocean in the next tableau, foodless, and with but a small portion of water to assuage their thirst. Owen expires. Sir Clement divides the last pint of water between the boy, Bashford and himself. As he is drinking Ned pleads for a drop, and Sir Clement is about obliging him, when Martin Bashford, a bad man, in endeavoring to get the water for himself, spills it. He is about attacking the boy, when Sir Clement interposes. Knives are drawn and a desperate hand-to-hand encounter begins. At this point, when the audience is agitated as to the probable result—just as if they didn't know that struggling heroes always win, and black-bearded ruffians always lose, under these circumstances—Ned sees a sail. Hostilities cease—to be resumed in another act—and efforts are made to attract the attention of he vessel, which is apparently sailing by. Of course she stops at the proper moment, fires a realistic signal gun, comes about and bears down upon the castaways just as the curtain descends. Here the enthusiasm becomes tremendous, and the smiling, half-starved, bewrecked quartette—including Mr. Leonard, who had died but a few moments before—were called out to bow their appreciation in response to the thunders of applause that greeted their timely rescue.

At this juncture the audience took an immensely long breath and with a painful fascination awaited further agony of spirit. It came in the next act.

Lumley (Dan Leeson), Jewell's rascally lawyer, reports to his client the return to England of Sir Clement. Lumley has had charge of the Huntingford estate and has tampered with the cash in his care. For this reason he dreads a meeting and an accounting with Sir Clement. His brother Harry is appalled also at this news, because the appearance of his elder brother would rob him of the title and fortune that he has usurped. Jewell believed Sir Clement to have perished in the unfortunate ship he had been instrumental in destroying. The three plot together, with a result that starts Harry off to Morrison's Hotel, where Sir Clement is putting up, on the pleasant mission of murdering his brother, who will not recognize him after their year of separation and because he wears a false beard.

The next scene is Sir Clement's room at Morrison's, where he has in charge a big box of diamonds entrusted to his care on the raft by Owen, to divide between Ned and his sister Mabel (Stella Boniface). This latter lady is the ill-treated wife of Harry. She calls on Sir Clement in his room at the hotel—singularly imprudent proceeding!—and he is convinced from her conversation that Harry is a bad 'un. While the occupant is absent from the room, Martin Bashford drops in to see him, dressed in a suit of clothes that must have occasioned surprise in the office; Martin sees the box in which are concealed the diamonds that he has seen Owen hand Sir Clement. He suspects the contents and is surprised by Huntingford endeavoring to commit grand larceny. The latter is about to hand the thief over to the police, but he cannot resist the plea of an old friendship in Cape Colony, so he tips Martin a couple of sovs and lets him go instead. But Martin goes no further than the door, comes back, chloroforms Sir Clement, prigs the tin box, starts for the door, but is bludgeoned by mistake by Harry Huntingford, who has come to despatch his next of kin. This is very thrilling. The ladies rustled their fans very rapidly and noisily at this point as a sort of blow off to their excitement, and impatiently waited for the curtain to go up again—which it presently did on a a scene showing Lumley's office at Lincoln's Inn. Here a good slice of emotion is cut off, spread with buttery interest and disposed of between Harry and his wife Mabel, who is brought face to face with the object of the young man's intended bigamy exploit, Mary Blythe. Mary discovers Harry's perfidy—Harrys are always perfidious, you know—and shrinks out at the door with the injuction, "don't touch me." Harry obeys and remains to have a high old time with his wife, who bathes and revels in womanly sentiments of the cast-off wife order. Mo Jewell forces a couple of lunacy doctors to sign a certificate of Sir Clement's insanity—on that gentleman's appearance to assert his birth rights, and in spite of his protestations and struggles he is carried away to a madhouse on the banks of the river—presumably the Thames. From this retreat Sir Clement escapes by knocking down and overpowering a score of brawny keepers and breaking through an iron-bound gate. He jumps into a boat, paddles away and laughs ha! ha! defiantly at the small army of keepers who have recovered from their summary rout sufficiently to proceed to the river bank and shake their fists impotently at the escaping patient. This certain recipe for capturing refugees ought to be adopted in the code governing the internal affairs of our penitentiaries and State's prisons. The last act takes place in Harry Huntingford's chambers. Here the wages of sin are paid up in full. Harry, in pursuing Mary Blythe with wicked intent, falls down an elevator shaft, and the car comes down from above and finishes him. Jewell and Lumley are trapped into confessing their guilt in the hearing of a couple of men from Scotland Yards; the former is taken into custody for blowing up the Lily of the Valley and the latter is arrested for deficits in accounts, complicity in the imprisonment of Sir Clement, and a half dozen other charges. Mary rushes into Sir Clement's arms, virtue has been rewarded, vice crushed, and poetical justice plentifully dealt out to all.

The dialogue of The World is very fairly written—in fact above the average of compositions belonging to its class. The language is of course strained and flighty—we live to see the successful melodrama yet that has not these peculiarities—but on the whole it is creditable. One of the funniest examples is found in the scene between Sir Clement and Mary, on board ship, where he asks her if he is her "Jupiter belt," and makes love to her by astronomical illustrations. If he had asked if he was her "baby" instead, the gallery at least would have understood his sentiments better. The phrases "As I live 'tis he," "hands off, villain!" "For God's sake speak," and the similar old timers that are trotted out like dear old friends by every dramatist at work on a sensation piece, do duty again in M. P. & H.'s play. But notwithstanding its drawbacks The World is an intensely interesting play, and its improbable story, while amusing to look back upon, is sufficiently attractive to the most *blase* attendant at the theatres to claim his attention. Tuesday evening so well were the effects wrought that at several points the audience were aroused to positive enthusiasm. The scenery and the acting probably played a greater part in this than the play itself. As it is by all odds the most important feature, we will briefly consider the scenery before taking up the acting.

Mr. J. Mazzanovich has contributed three pictures to The World. The first is a quay at Cape Colony, showing the English-bound vessel, shipping and various characteristics of the place. It is well executed in vivid, sunshiny colors, and the effect is capital. No. 2, by this same artist, is an interior—M. Jewell's office. This is an ordinary boxed scene, the prevailing color of which is brown. At Wallack's theatre it is a mistake to paint desks and book-cases in perspective on a flat. It looks careless, and it is cheap. This was a blemish we noticed about this interior. No. 3 and last of Mazzanovich's work for this piece is the lunatic's retreat, showing the walls and grounds of the asylum and a river and landscape in the background. This is a beautiful piece of work, and the sliding wall *a la* Shaughraun is more effective than its predecessor. The panorama that is used to give movement to the boat in which Sir Clement escapes, should be stopped the moment his craft disappears, or the effect is incongruous and ludicrous.

Although Mr. Clare's labors for The World have been more extensive than Mazzanovich's, they are equally clever, if not more so. The ship and raft scenes, with their wonderful perspective and horizon, are good enough to make an ordinary artist famous, and the room in Morrison's Hotel and Harry's chambers in the last act are splendid exhibits of the artist's talent.

The stage manager, Charley Harris, "who rehearsed Billee Taylor, don't you know," has done himself credit, for a better directed, smoother performance of a first night has never been seen in New York. When lead before the curtain by Manager Wallack, in a dirt-brown suit, he looked like the Seddon's Mouse on a boxing night, but the audience was not deterred by the want of prepossession, and they bestowed upon him all the honors that his admirable efforts deserved.

There are twenty speaking characters in The World. These consist of 7 villains, 1 hero, 1 heroine, and 11 unimportant personages.

Osmond Tearle as Sir Clement Huntingford was as vigorous, manly and heroic as anybody could desire. He played the part better than any other actor we can call to mind would have done. He did not look handsome, but we can excuse that. We know that he was suffering from an unpleasant eye.

Harry Pitt was angular but earnest as Harry Huntingford. He did not look handsome either.

William Elton was simply delightful as the rascally Jew, Mo Jewell. His make-up will fascinate every gentle Hebrew maiden in the city. His linen, jewelry and clothing—the magnificence of its Israelitish loudness—can only be indicated by Jewell's own exclamation—Sniveling Rachel!

Gerald Eyre played Martin Bashford, a regular double-dyed villain of a formerly favorite type, so well that everybody heaved a deep sigh of relief when Mr. Pitt slew him with a "life-preserver."

Dan Leeson as Lumley, an orthodox, scheming barrister, was fit to take rank in assumed villainy with Mr. Eyre.

Emma Loraine as Ned was so captivating that we've done what we were afraid we'd do—wished to see her in male apparel all the time.

Stella Boniface came on in white powder and black dress, which formed an agreeable study for those fond of contrast. We were ungallant enough to wish that she had tumbled into the elevator shaft instead of Harry. But alas! we were doomed to disappointment. Mabel hung on tenaciously till the end of the play.

Adelaide Detchon displayed her incapacity again as Mary Blythe. We have tired of criticising this young lady and criticising her faults. She is as bad an actress as ever; she does not improve, and her season in New York has pretty conclusively demonstrated that she will be a decided acquisition—somewhere else.

Messrs. Edwin Leonard, Wilmot Eyre and Pope had small parts that were well played throughout.

The World has scored a hit without doubt. It will probably finish Wallack's season.

* * *

Monday evening a large audience—suspiciously large for the first night of Holy Week—was on hand at Haverly's Fourteenth Street to witness the reappearance of Jarrett and Rice's New Departure Company in Fun on the Bristol. The organization is not a new but a very old departure. We remember seeing it some years ago before the Troubadours came into their jolly being. But although the management claims an originality for their form of entertainment which it does not possess, they may justly pride themselves on having one of the best performances (of its kind) on the road.

Last year, in the hot months, when the party first played at this theatre, everybody in the city who could not get away from the sweltering bricks and paves of the city, was having his own little fun on the Bristol or some other transport that was carrying him away to the fresh breezes, pure air and seasonable pleasures of a Summer resort. Everybody who was not blessed with time or means to follow this commendable course staid at home, drank lemonades, wielded a fan, wore pajamas and made all the other frantically ineffectual attempts that is customary to keep cool when the thermometer is insanely cavorting up among the nineties. It was not strange, therefore, that Jarrett and Rice's company played to very light business, and that comparatively few people witnessed their entertainment.

It was funny then, and is funnier now.

We do not defend the onslaughts that are made upon this type of exhibition. We are not idiotic enough to set it up as a model for managers to copy or the public to support. In the discussions that have from time to time arisen we have held our peace, having sense enough to recognize the fact that the public has its own queer little taste; that the public regulates it at its own sweet will, and that the public will sooner or later become surfeited with the Fun on the Bristols that have crowded a better and higher class of entertainment from the legitimate stage. Of its sort, therefore, we repeat, Jarrett and Rice's New Departure conglomeration gives the jolliest of jolly shows.

The people who compose the party are with one or two exceptions clever, and the songs, acts, and dances that are introduced are fresh and funny. John F. Sheridan pervades the entire piece. His Mrs. O'Brien is more laughable than Burgess' Widow Bedott, his English officer is amusing when it is not vulgar, and his Jew in the Turkish Reveille parade is worth the price of admission alone to the whole performance. Sheridan is about the best example at hand of a variety actor who has brought effective work into one of these queer mixtures. Kate Castleton is a very pretty young lady, with a jaunty, attractive air, although her singing too closely approximates that intimately associated with the "serio-comic" of the Harry Miner style of establishment. In the burlesque of the Lady of Lyons, which, by the way, is the best feature of the performance, she was very good. Marion Fiske in burnt-cork and black-silk armlets is not a thing of beauty or a joy forever, but she is a bright little woman who dances blithely, sings passably, and acts with considerable spirit. Agnes Halleck, on the contrary, can neither sing nor act, two qualities that even in a show like this are indispensable, we take it. The Faust burlesque, in which she takes an active part, is stupid and badly done, and should be scissored forthwith. William Courtwright—the old "Flewy-flewy"—is very good still; Frank Tannehill, Jr., shows enough developed talent to claim a right to be included in Boucicault's actors' children company; Richard Walton does Claude, in the burlesque before alluded to, capitally, and Myron Calice and Mark Smith complete the excellent ensemble. Fun on the Bristol, as a bright trifle, is well worth seeing, and those who follow our advice will secure their seats sometime between now and April 16, when M. B. Curtis brings in Sam'l of Posen fresh from the provinces.

We understand that Messrs. Jarrett and Rice get a large amount of their pictorial printing from the Fall River Steamboat company. This is well enough in its way, but what other perquisites fall to their share from the plentiful advertising of this route that is interlarded in the second and third acts of the piece? People who pay their dollar to see a farcical extravaganza do not bargain for this sort of thing at the same time.

* * *

M. B. Leavitt and his Rentz Santley Novelty Company took possession of Tony Pastor's this week, producing the same character of entertainment that amused the habitues of the Windsor a month or two ago, with perhaps a few improvements. The company labored under several disadvantages on Monday evening—fatigue from a laborious country career, the absence of Charles and Annie Whiting from the programme on account of the death of their little child the same day, and the drilling of many new hands for the chorus in the burlesque of Billee Taylor; still for all that a fund of amusement was eliminated from the creditable performers which Mr. Leavitt has placed in this company, and the audience departed apparently satisfied with their exertions. In the first part the singing was really commendable, and the harmony of the ladies' voices was surprisingly agreeable. It were invidious to single out any special performer to compliment, for, with but few exceptions, they were all good, and work hard command popular favor. The burlesque of Billee Taylor, while given with much of the original music, etc., cannot be exalted to excellence on account of its typical resemblance to genuine burlesque, but it contains many good points, and succeeds in entertaining. Some of the "literature" might be supplanted by a few meritorious jokes and sayings. The house has been well filled during the week, and the engagement will be a profitable one.

* * *

Lotta opened at the Park Monday night, in the version of David Copperfield, written for her by John Brougham. The audience was a large one, and it greeted the frisksome little favorite with a reception that was almost affectionate in its generous proportions. She played as well as usual, and although handicapped by an atrociously bad company, she carried the weight of the performance on her own little shoulders. P. A. Andrews was very good as Quilp and Charley Bradshaw passable as Dick Swiveller. Miss Lulu Jordan was fairly successful as Mrs. Quilp, and Julia Hanchett's Sally Brass was not bad. Mrs. G. C. Boniface was vulgar and objectionable as Mrs. Jarley. Her venerable age alone prevents our giving her the deserts she merits. Let her thank her years for escaping so lightly. The scenery was bad.

* * *

Louis Aldrich opened to a good house Monday night at Niblo's in My Partner. It is a better play than The Danites, and Aldrich is by far the best exponent of natural rough Western character on our stage. These are not empty words, but a simple admission of the verdict of the public all over the country. A purer, nobler, rudely grander performance than Aldrich's Joe Saunders one goes far to find. His voice seems none the worse for his recent illness, and he plays with a spontaneity and vigor truly admirable. Our old friends, Major Britt and Wing Lee, are as welcome as ever, and 'Siah Scraggs is as distasteful as an artist's talent can make him. Mr. Aldrich will play to fair business during Holy Week—about the worst of the year. Next Monday Dion Boucicault comes with a grand revival of the The Shaughraun.

* * *

That Man from Cattaraugus bids New York a long farewell Saturday night. Next week Comley and Barton's Olivette company commences an extended engagement. —Billee Taylor booms.—Hazel Kirke lingers.—Cinderella prospers.—Voyagers in Southern Seas languishes.—Felicia rejoiceth. —Olivette will be taken away from the Bijou on Saturday to make room for Mackaye's Won at Last company, announced next Monday.

A Chat with Mackaye's Secretary.

Yesterday a MIRROR representative called at the residence of Steele Mackaye in search of information concerning the approaching production of Won at Last at the Bijou Opera House. The event figures prominently among the subjects of theatrical gossip at present for reasons eminently familiar to every one. Mr. Mackaye returns to the city after three weeks of the most successful nature in the Middle States and New England, his opening week in Philadelphia meeting with commendatory reviews from the leading writers of that city. This week he is playing through Connecticut with favorable results.

In the absence of Mr. Mackaye THE MIRROR man inquired for and was received by his secretary and representative, W. Frank O'Brien, who said in answer to a leading inquiry:

"It is unnecessary to refer you to Mr. Mackaye's movements for the past three weeks. If his friends share the gratification which I know he experiences himself there is little to fear in connection with his public reappearance here. If his reception in New York is in proportion to his success elsewhere the outcome will simply be magnificent in its character. He never had a greater degree of faith in the capabilities of his company or the merit of the performance in its entirety."

"Will we be treated to the identical Wallackian version of three seasons ago, or is it to be understood that the work has been retouched and strengthened in certain particulars?"

"To a great extent the play remains the same as when first introduced to public notice, though, of course, a characteristic effort has been made to strengthen its beauties, and in a general sense heighten its dramatic effects. The relation of the characters is unchanged, albeit the leading ones have been subjected to treatment calculated to give them additional force and attractiveness. I am honest in the idea that the performance will inspire more widespread belief in the opinion which Mr. Mackaye has persistently held to—that the work even in its most minor details is infinitely superior to Hazel Kirke. The special fitness of the members of the company to the posts assigned them, will, I think, be dwelt upon as one of the foremost features of the play's presentation."

THE MIRROR acknowledges the good qualities of the cast, which includes, in addition to Mr. Mackaye himself, the following: Frank F. Mackay, Mark Pendleton, Clinton Hall, Harry Courtaine, Herbert Archer, J. P. Curran, Belle Archer, Louise Sylvester, Mrs. Courtaine, Helen Ottolengui and Marion Harllee.

Mr. Mackaye and company will return to the city from New Haven early Sunday morning.

Joke on the Stevens Party.

While on their way Eastward from California, the John A. Stevens company stopped at Carson City, Nevada, to give a couple of performances. Those who have visited that locality of alkali dust and hot winds know that it is not the most delightful spot in the world, but as the U. S. Mint, State Prison and the Warm Springs are located there, the inducements for a company to stop over and show are quite irrisistible. Arriving there on the afternoon of the performance, tired, hot and dusty, the gentlemen of Mr. Stevens company made a precipitate break for the Springs, and bundled into the capacious swimming tank. While in the ecstacy of their enjoyment beneath the cooling bubbles, some wag crept into the dressing-rooms and pilfered each individual shirt. In due time the party prepared to don their clothes, and their astonishment can be imagined when they discovered their linen *non est*. Each member charged the other with the theft, and for a time the air was blue with expletives, and a general battle was only prevented by one of the cooler heads. Presently five or six actors could be seen emerging from the rooms, with their coats pinned and buttoned about their throats, *a la* Robert Macaire, and marching around the outskirts of the town for an hour or two, devising the best way to get to their hotel without observation; and one by one they reached there, after receiving the "guys" of the small boys of the town. Their surprise was the greater, however, when they found their missing garments on the hotel counter, done up in separate parcels, and properly addressed.

Striding Rapidly.

[Waterbury Daily American.]

A dramatic paper that is making rapid strides in circulation is the NEW YORK MIRROR, published at 12 Union Square. It is ably edited by Harrison Grey Fiske, who, though a young man, is thoroughly versed in dramatic matters, and his journal furnishes all desired information concerning theatrical matters, musical affairs, stage gossip and everything of interest to the profession and play-goers generally.

PROVINCIAL.

What the Player Folk are Doing All Over the Country.

Notice.

Correspondents must direct their letters to Harrison Grey Fiske, Editor, and in all cases write the word "Correspondence" distinctly across the envelope.

DATES AHEAD.

Managers of travelling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

ANNIE PIXLEY: Pittsburg, 11, week.
ADA GRAY COMB.: Reading, Pa.,19; Lebanon, 20; Pottsville, 21; Phœnixville, 22; Bethlehem, 23; Mahanoy City, 25; Shenandoah, 26; Ashland, 27; Shamokin, 28; Bloomsburg, 29; Danville, 30.
ANTHONY & ELLIS' UNCLE TOM'S CABIN CO.: Portsmouth, O. 13; Chillicothe, 14; Circleville, 15; Zanesville, 16.
A. M. PALMER'S DANIEL ROCHAT CO.: Boston, May 2, six weeks.
AUGUSTIN DALY'S NEEDLES AND PINS COMB.: Williamsburg, N. Y., May 23, to begin a summer tour.
ALICE HARRISON PHOTOS COMB.: Galesburg, Ill., 14; Rockford, 15; Aurora, 16; Niles, Mich., 18; New York city, May 9.
ACME OLIVETTE CO.: New York city, 11, two weeks; Philadelphia, Pa., 25, week.
ALICE OATES CO.: Charleston, S. C.14; Charlotte, N. C., 19.
BAKER AND FARRON: Milwaukee, Wis., 14, 15, 16; Muskegon, 18; Grand Rapids, Mich., 19; Bay City, 20; East Saginaw, 21; Detroit, 22, 23; Brooklyn, week; sail for London, England, May 2, for fifteen weeks.
B., W., P. & W.'s MINSTRELS: Montreal, 18, three days; Ottawa, 21; Toronto, 22, 23; Hamilton, 25; St. Catharines, 26.
BARTLEY CAMPBELL'S GALLEY SLAVE: Oil City, Pa., 14; New Castle, 15.
BARTLEY CAMPBELL'S MY GERALDINE CO.: St. Louis, 10, week; Quincy, Ill., 18; Springfield, 19; Bloomington, 20; Peoria, 21; Decatur, 22; Joliet, 23; Chicago, 25, two weeks.
BUFFALO BILL: Philadelphia, Pa., 11, week; Baltimore, Md., 18, week; Wilmington, Del., 25; Columbia, Pa., 26; Lancaster, 27; Reading, 28; Trenton, N. J., 29; Newark, 30, and close season.
BEN COTTON & CO.: Milwaukee, 15, 16, 17.
BARNEY MACAULEY: Lewiston, Me., 14; Bangor, 15, 16; Portland, 18, 19; Lowell, 20, closing season.
BOSTON IDEAL OPERA CO.: Philadelphia, 11, week; Harrisburg, 18; Pittsburg, 19 to 21; Youngstown, O., 22; Akron, 23; Chicago, 25, week; Philadelphia, May 2, week; Brooklyn, 9, week, and close season.
BERGER'S NEW CO.: Bellefountaine, O., 15; Sidney, 16; Lima, 18; Fostoria, 19; Tiffin, 20; Sandusky, 21; Newark, 22; Fremont, 23; Jackson, Mich., 30, and there close the season.
CHANFRAU (in Kit): Providence, R. I., 14, 15, 16.
CORINNE MERRIEMAKERS: Wheeling, W. Va., 13, 14; Fairmount, 15; Martinsburg, 16; Washington, D. C., 18, week, Baltimore, Md., 25, week.
CHARLOTTE THOMPSON: Muscatine, Ia., 14; Rock Island, Ill., 15; Davenport, Ia., 16; Rock Island, 17; Des Moines, 18; Oskaloosa, 19; Keokuk, 21; Bloomington, 22, 23.
CLARE SCOTT COMB.: Parkersburg, W. Va., 14, 15, 16.
C. L. DAVIS COMEDY CO.: Schenectady, 14; Fitchburg, Mass., 15; Lynn, 16; Boston, 18, week.
COOL BURGESS AND CO. (Canadian tour): Kingston, 14; Brookirth, 15; Perth, 16; Ottowa, 18; Prescott, 19; Ogdensburg, 20; Momsburg, 21; Cornwall, 22; Morehead, 23; Three Rivers, 24; Quebec, 25, 26; Richmond, 27; Sherbrooke, 28; Island Pond, 29.
COLLIER'S BANKER'S DAUGHTER: Providence, R. I., 18, 19, 20; Woonsocket, 21; Holyoke, Mass., 22; Northampton, 23; Springfield, 25; Meriden, Conn., 26; New Haven, 27; Bridgeport, 28; South Norwalk, 29; Danbury, 30, and close the season.
COMEDY AND AMERICAN FOUR: Philadelphia, Pa., 11, week; Brooklyn, N. Y., 8, week; Newark, N. J., 25, week; Albany, N. Y., May 2, week; Hartford, Conn., 9, week; Boston, Mass., 16, week.
BOSTON IDEAL UNCLE TOM'S CABIN CO.: Augusta, Ga., 18, 19; Columbia, S. C., 20, 21; Charleston, 22, 23; Savannah, Ga., 25, 26; Macon, 27, 28; Columbus, 29, 30; Opelika, Ala., May 2; Selma, 3, 4; Montgomery, 5, 6; Mobile, 7, 9; New Orleans, La., 10, week.
CARNCROSS' MINSTRELS: Akron, O., 14; Youngstown, 15; Canton, 16; Cleveland, 18, week; Pittsburg, 25, week.
CANFIELD, BOOKER & LAMONT'S HUMPTY DUMPTY: Keokuk, Ia., 15; Burlington, 16.
CARRENO'S OPERATIC AND CONCERT CO.: Cincinnati, O., 14; Hamilton, 15; Dayton, 16; Xenia, 18; Chillicothe, 19; Columbus, 20.
DE BEAUPLAN'S GRAND FRENCH OPERA CO.: Washington, D. C., 14, 15, 16; New York city, 18, three weeks; Boston, May 9, two weeks.
DEACON CRANKETT COMB.: Pittsfield, Mass., 14; Albany, N. Y., 15, 16.
DENMAN THOMPSON: Cleveland, O., 11, week; Akron, 18; Steubenville, 19; Wheeling, W. Va., 20; Zanesville, O., 21; Columbus, 22, 23; Dayton, 25; Springfield, 26; Sandusky, 27; Jackson, Mich., 28; Battle Creek, 29; Kalamazoo, 30.
DION BOUCICAULT COMB.: New Haven, Ct., 15, 16; New York, 18.
DUPREZ & BENEDICT'S MINSTRELS: Marion, O., 14; Delaware, 15; Galion, 16; Canton, 22.
EMMA ABBOTT OPERA CO.: Pittsburg, 11, week.
FRANK MAYO: Williamsport, Pa., 26, 27; Boston, May 23, three weeks.
FLORENCE HERBERT COMB.: Monmouth, Ill., 11, week; Canton, O., 18, week; Peoria, Ill., 25, week; Bloomington, May 2, week.
FANNY DAVENPORT: Boston, 11, two weeks.
FUN ON THE BRISTOL: New York, 11, three weeks; Philadelphia, May 2, week.
FANNY BUCKINGHAM: St. Louis, 10, week.
FRANK FRAYNE COMB.: Philadelphia, 11, week; Boston, 18, week; Baltimore, 25, week; Washington, May 2, week.
GUS WILLIAMS: Madison, Wis., 14; La Crosse, 15; Winona, 17; San Francisco, May 2, two weeks.
GENEVIEVE WARD IN FORGET-ME-NOT: Cincinnati, 18, week; St. Louis, 25, week.
GILMORE & MIACO'S HUMPTY DUMPTY: Fremont, O., 4; Norwalk, 5; Elyria, 6; Erie, Pa., 7; Dunkirk, 8.
HAVERLY'S STRATEGISTS: San Francisco, 4, four weeks.
HAVERLY'S WIDOW BEDOTT (C. B. Bishop): Des Moines, Ia., 15, 16; Iowa City, 18; Davenport, 19; Rock Island, Ill., 20; Peoria, 21; Jacksonville, 22; Quincy, 23; St. Joseph, Mo., 25; Atchison, Kan., 26; Lawrence, 27; Leavenworth, 28; Kansas City, Mo., 29, 30; Pueblo, Col., May 2; Leadville, 3 to 7; Denver, 8, week; Boulder, 16; Ogden, Utah, 18, Salt Lake City, 19, 20.
HAVERLY'S COLORED GEORGIA MINSTRELS: Waterloo, Ia., 14; Dubuque, 15; La Crosse, Wis., 16; Red Wing, 18; Stillwater, 19; St. Paul, Minn., 20, 21; Minneapolis, 22, 23; Sioux City, Ia., 25; Council Bluffs, 26; Omaha, Neb., 27, 28; Lincoln, 29; St. Joseph, Mo., 30.
HAVERLY'S EUROPEAN MASTODON MINSTRELS: Worcester, Mass., 14; Albany, N. Y., 15, 16; Troy, 18; Utica, 19; Syracuse, 20; Rochester, 21; Buffalo, 22, 23; Chicago, 25, week.
HAVERLY'S NEW MASTODON MINSTRELS: Cleveland, O., 22, 23; Bay City, Mich., 25; E. Saginaw, 26; Lansing, 27; Battle Creek, 28; Kalamazoo, 29; Grand Rapids, 30.
HERNE'S HEARTS OF OAK COMB.: Harrisburg, 14; Scranton, 15, 16; Wilkesbarre, 18, 19; Pittston, 20; Allentown, 21; Reading, 22, 23.
HILL'S ALL THE RAGE: Greenfield, Mass., 14; Brattleboro, Vt., 15; Keene, N. H., 16; New York city, 18, two weeks.
HENRI LAURENT'S FIFTH AVENUE OPERA CO.: Boston, 4, three weeks.
HOLLOWAY & ALLEN'S MERRY MINSTRELS: Cumberland, Md., 15; Piedmont, Va., 16; Grafton, 18; Clarksburg, 19; West Union, 20.
HOEY & HARDIE'S CHILD OF THE STATE: Burlington, Iowa, 18; Keokuk, 21; La Crosse, Wis., 26.
HYER SISTERS: Lancaster, 14, 15; Harrisburg, 16.
HI HENRY'S PREMIUM MINSTRELS: Ogdensburg, N.Y. 14; Brockville, Ont., 15; Napanee, 16; Bellville, 18; Coburg, 19; Peterboro, 20; Lindsey, 21. Season closes about June 1.
HERRMANN: New York, 11, week.
HARRY MINER'S PAT ROONEY COMB.: Miner's Theatre, New York city, 11, two weeks.
HERZOG'S MUSEUM COMB.: Lancaster, Pa., 18, week; Allentown, 25, 26, 27; Easton, 28; Newark, N. J., May 2, week.
HYDE & BEHMAN: Baltimore 25, week; Brooklyn, May 2, week.
JOHN T. RAYMOND: Washington, 11, week; Baltimore, 18, week; Philadelphia, 25, week; San Francisco, May 2, two weeks.
JOSEPH MURPHY: Grand Opera House, New York, 18, two weeks, and Windsor Theatre, May 2, week.
JANAUSCHEK: Hartford, Conn., 18, 19; Providence, R. I., 20, 21, 22, 23; Boston, 25, week.
JULIA A. HUNT CO.: Grand Opera House, St. Louis, 18, week.
JOHN E. OWENS: New York city, 11, week; Philadelphia, Pa., 18, week.
JAY RIAL'S IDEAL UNCLE TOM: Columbus, O., 14, 15, 16; St. Louis, Mo. 18, week; Cincinnati, O., 25, week.
JOSEPH JEFFERSON'S COMB.: Bloomington, Ill., 14; Decatur, 15; Springfield, 16; Topeka, Kan., 18; St. Joseph, Mo., 19; Leavenworth, Kan., 20; Atchison, 21; Lincoln, Neb., 22; Omaha, 23; Des Moines, Ia., 25; Ottumwa, 26; Keokuk, 27; Burlington, 28; Iowa City, 29; Rock Island, Ill., 30, matinee; Davenport, Ia., 30, night; Cedar Rapids, May 1, 2; Dubuque, 3; La Crosse, Wis., 4; Minneapolis, Minn., 5; St. Paul, 6, 7, and close of Spring tour.
JAY RIAL'S UNCLE TOM'S CABIN CO. No. 2: Putnam, Conn., 11; Willimantic, 12; Milltown, 13; Rockville, 14; Chicopee, Mass., 15; Greenfield, 16; Pittsfield, 18; Albany, 19, week.
KATE CLAXTON: Denver, Col., 11, week; Leadville, 18, week; San Francisco, May 9, two weeks.
LAWRENCE BARRETT: Meriden, Conn., 14; New Haven, 15; Troy, N. Y., 18, 19, 20.
LOTTA: New York, 11, four weeks.
LEAVITT'S RENTZ SANTLEY CO.: New York City, 11, two weeks.
LEAVITT'S MME. RENTZ'S MINSTRELS: Danville, Ill., 14; Crawfordsville, Ind., 15; Lafayette, 16; Terre Haute, 18.
LEAVITT'S BURLESQUE OPERA CO.: Waltham, 14; Jersey City, N. J., 15; Newark, 16.
LEAVITT'S SPECIALTY CO.: Newark, 11, week; Brooklyn, 17, week; New York, 25, week.
LEW JOHNSON'S OPERA CO.: La Salle, Ill., 15, 16; Chicago, 18, week.
MILES' JUVENILE OPERA CO.: Richmond, 14, 15, 16; Baltimore, 18, week; Washington, 25, week.
MY PARTNER (Aldrich & Parsloe): New Haven, Conn., 18; Waterbury, 19; Hartford, 20; Springfield, Mass., 21; Worcester, 22; Lynn, 23; Chelesa, 25; Concord, N. N., 26; Burlington, Vt., 27, Montreal Can., 28, 29, 30.
MAPLESON'S ITALIAN OPERA CO.: Boston, Mass., 11, week; Philadelphia, Pa., 18, week.
MITCHELL'S PLEASURE PARTY: Auburn, N.Y., 14, Rochester, 15, 16; Buffalo, 18, week; Pittsburg, 25, week; Chicago, May 1, week.
MINNIE PALMER'S COMB.: Leadville, 11, week; Denver, 18, week; Golden, 25; Georgetown, 26, 27; Central City, 28, 29; Boulder, 30.
MCKEE RANKIN (Danites): Cincinnati, O., 11, week; Columbus, 18, 19; Chatham, Can., 20; London, 21; Hamilton, 22, 23; Toronto, 25, 26, 27; Kingston, 28; Ottawa, 29, 30; Montreal, May 2, week.
MARTINI'S AROUND THE WORLD: Brooklyn, 11, week.
MARY ANDERSON: Nashville, 18, 19; Louisville, Ky., 20, 21, 22, 23; Cincinnati, O. 25, week; Sandusky, May 2; Rochester, N. Y., 3, 4; Poughkeepsie, 5; Paterson, N. J., 6; Trenton, 7.
MAGGIE MITCHELL: Canton, O., 14; Akron, 15; Youngstown, 16; Wilmington, Del., 22, 23.
M. B. CURTIS' SAM'L OF POSEN: Syracuse, N. Y., 15, 16; Scranton, Pa., 18, 19; Pittston, 20; Danville, 21; Williamsport, 22; Elmira, N. Y., 23.
MRS. SCOTT SIDDONS: Middletown, Conn., 14; Hartford, 15; New Britain, 16.
MADISON SQUARE HAZEL KIRKE CO. No. 2: Rochester, N. Y., 14, 15, 16; Syracuse, 18, 19; Oswego, 20; Utica, 21; Troy, 22, 23; Albany, 25, one week.
MADISON SQUARE HAZEL KIRKE CO. No. 3: Rochester, 14, 15, 16; Syracuse, 17.
MAHN'S COMIC OPERA CO.: Montreal, Can., April 11, one week; New York City, May 16, three weeks.
MR. AND MRS. GEORGE S. KNIGHT: Boston, 4, two weeks.
MRS. JOSHUA WHITCOMB: Brazil, Ind., 15; Greencastle, 16; Indianapolis, 18, 19; Richmond, 20, 21; Dayton, O., 22, 23; Springfield, 25, 26; Columbus, 27, 28; Cleveland, May 2, week; Pittsburg, 9, week.
NEIL BURGESS WIDOW BEDOTT COMEDY CO.: Brooklyn, 11, week; Portland, Me., 25, 26.
NAT GOODWIN'S FROLIQUES: At rest in New York till 18.
NEW YORK GERMANIA THEATRE CO.: Boston, 18, two weeks.
OLIVER DOUD BYRON: Meriden, Conn., 14; New Haven, 15; Bridgeport, 16; Easton, Pa., 18; Bethlehem, 19; Reading, 20; Lock Haven, 21; Corry, 22; Ravena, O., 23.
ONE HUNDRED WIVES COMB.: New Haven, Conn., 14; Bridgeport, 15; Paterson, N. J., 16; New York, 18, week; Chicago, 25, two weeks.
ROBSON & CRANE: Chicago, Ill., 11, two weeks; San Francisco, May 2, four weeks.
RICE'S SURPRISE PARTY: Boston, 18, two weeks; Philadelphia, May 9, four weeks.
RICE'S EVANGELINE COMB.: Hornellsville, N.Y., 14; Bradford, Pa., 15, 16.
RICE'S BILLEE TAYLOR TROUPE: Philadelphia, Pa., 18, week.
SOL SMITH RUSSELL: Rockland, Me., 14; Lewiston, 15, 16; Montreal, Can., 18, week; Ottawa, 25, 26; Syracuse, N. Y., 27; Rochester, 28, 29, 30; Boston, Mass., May 9, two weeks.
SALSBURY'S TROUBADOURS: Leavenworth, Kan. 14; St. Joseph, Mo., 15; Quincy, Ill., 16; Keokuk, Ia., 18, 19; Burlington, 20; Muscatine, 21; Davenport, 22, 23.
SOLDENE COMIC OPERA CO.: San Francisco, 7, four weeks.
SALVINI: Philadelphia, 11, week; Boston, 18, two weeks, closing his tour, then sailing for Italy.
SNELBAKER'S MAJESTICS: Toledo, O., 14; Grand Rapids, Mich., 15; Muskegon, 16; Chicago, 18, two weeks; Cincinnati, O., May 2, week; St. Louis, 9, week.
SELINA FETTER CO.: Jackson, Miss., 14; Holly Springs, 15, 16; Memphis, Tenn., 18, 19, 20; Owensboro, Ky., 22, 23.
SARAH BERNHARDT: Philadelphia, 11, one week, and concluding her engagement in this country with two weeks at Booth's Theatre, New York.
STEELE MACKAYE'S WON AT LAST CO.: Paterson, 14; New Haven, Ct., 15, 16.
SARONI BURLESQUE AND NOVELTY CO.: St. Louis, 11, two weeks.
STANDARD THEATRE CO.: Marietta, O., 14; Wheeling, 15; Steubenville, 16; Warren, 18; Meadville, 19.
STRAKOSCH HESS OPERA CO.: St. Paul, Minn., 11, week; Minneapolis, 18, week.
TONY DENIER'S HUMPTY DUMPTY: Williamsburg, N. Y., 11, week; Brooklyn, 18, week.
THALIA THEATRE CO. (with Geistinger): Philadelphia, 18, two weeks.
THOMAS W. KEENE: Bloomington, Ill., 14; Quincy, 15; Jacksonville, 16.
THATCHER & RYMAN'S MINSTRELS: Boston, 25, two weeks.
TONY PASTOR'S NEW TRAVELING CO.: Boston, 11, week; Trenton, 21; Brooklyn, May 2, week; New York City, 9, week.
VOKES FAMILY: Philadelphia, 18, week; New York, 25, four weeks.
W. E. SHERIDAN: Grand Opera House, Cincinnati, week of April 11; Haverly's, Chicago, week of April 18.

Boston.

The Globe Theatre never held more brilliant and fashionable audiences than have attended the performances of the Vokes, and last week's receipts were the largest that the family have ever played to in one week. Good taste and a desire to please the public was shown when Belles of the Kitchen was produced for the initial performance. The first part is a little chaggy, owing to so much dialogue, and lacking the musical vein that usually permeats pieces of this sort, but the latter half of it is as sprightly and lively as it is possible to make it. From the moment of the first entrance on the stage of the Vokes you become satisfied of the fact that you have before you actors of genuine and undisputed ability. The Vokes were the originals in their own peculiar style of performance, coming to this country some nine years ago, and jumped at once into popular favor. Since then hundreds of imitators have sprung up all over the country, but there still remains only one Vokes family. Bessie Sansom, who appears as Barbara, is an excellent substitute for Miss Rosina. For the rest of the co. I have but words of praise. Cousin Joe; or, The Rough Diamond, was played every night, Fred and Victoria Vokes winning fresh laurels in legitimate roles. This is the last week of the family, as Salvini opens at this theatre 18th. The seats for this week are nearly all sold, and the business promises to be as large this week as that of the week just past. The regular season closes at this house 30th, Harrigan & Hart appearing here May 2, Comley & Barton with Olivette 16th, and after their engagement the theatre will be closed for the Summer.

The revival of Jeanie Deans, after slumbering for twenty years, has been attended with great success. The Boston Museum has been packed to its utmost capacity to witness a play acted by a superior stock co., as the cast embraces nearly every member, with the exception of Charles Barron, Mrs. Vincent and Sadie Martinot. The play was first produced in your city at Laura Keene's Theatre Jan. 9, 1860, with the following cast: Counsel for Defense, Dion Boucicault; Counsel for the Crown, Charles Wheatleigh; David Deans, Charles Fisher; Dumbledikes, Mr. Leeson; Duke of Argyle, Mark Smith; Geordie Robertson, H. F. Daly; Reuben Butler, Milnes Levick; Jeanie Deans, Agnes Robertson; Effie Deans, Laura Keene; Madge Wildfire, Marian Macarty; Meg, Mary Wells; Queen, Annie Delane. The drama had a run of fifty-four nights. Of its history in Boston I made mention in my letter to THE MIRROR a fortnight since. Annie Clarke as Jeanie Deans acted with intelligence, ease and much force, and in the pathetic scenes won deserved applause, while her Scotch dialect added greatly to the personation. Nora Bartlett is constantly improving. The lady is a conscientious artiste, who accomplishes her effects quietly and naturally, and her impersonation of Madge Wildfire may be ranked among her chief successes. May Davenport gave an exquisite personation of Effie Deans. Her acting afforded gratification to her many admirers. It was truly delightful to see that glorious actor William Warren play David Deans. His reading was given with a fervor and delicacy which showed the true actor. Gerge Wilson made an amusing Laird. Mr. Howorth as Geordie is to be credited with a good performance. Mr. Seymour gave a correct interpretation of the Counsel for the Defense. He was perfectly at home, and deserved the praise he received. The other characters were well filled. The play was finely mounted. On Saturday night Mr. Warren received a benefit, appearing as Higgins in Dr. Clyde. The Museum was packed to suffocation. This is the last week of Jeanie Deans. 18th, Germania Theatre co. from New York.

Frank Mayo's success in Boston in 1865 as Tom Badger in The Streets of New York was very great. The play had a long run and Mr. Mayo at once became a favorite. He has appeared in the piece many times since, but the public change and The Streets of New York is a joy of the past. Its revival at the Boston Theatre was not successful. The houses have not been good and applause not enthusiastic. Frank Mayo acted with his accustomed vigor, and pleased by his frank, rollicking style of acting; but the best of acting will not make the play popular, and I doubt if it will ever again be revived. The co. was fair, in particular Edwin Varrey, an actor of the old school, who gave a most excellent performance in Gideon Bloodgood. The Dalys in their specialties were heartily applauded. A change for the better takes place this week, when Mapleson's Grand Italian Opera co. appear in Lohengrin, Magic Flute, Ballo in Maschero, etc. There has been a great demand for seats, and I understand there are but a few remaining. The season will be a brilliant one, notwithstanding it is Holy week. Rice's Surprise Party 18th for two weeks.

The Park Theatre was well filled last week when Mr. and Mrs. George S. Knight and their clever company entered upon their engagement. Mr. Knight has always been a favorite in Boston. Mrs. Knight will ever be remembered as Sophie Worrell, of the Worrell Sisters, who were very popular some ten or twelve years ago, and there is no reason why this talented couple should not be in popular favor at this time. What is wanting is some play where they can display their ability. Otto is good, but it has seen its day. Government Bonds and Baron Rudolph are almost beneath criticism. They certainly are two of the poorest plays that I have seen for some time, and are crammed full of absurdities and the most ridiculous situations. Let the Knights get a good play and they will see how the public will rush after them, for there has never been a season when so few have been produced worthy of commendation as during the present one. Authors in want of texts, managers in want of plays and actors in want of parts were never more numerous. Lipe de Vega, the Spanish dramatist, wrote, it is asserted, five hundred dramas. Alexander Hardy, who founded the first regular Paris theatre, wrote a play in twenty-four hours. He touched something about two hundred, but they hurried into oblivion. I fear that it only took Bartley Campbell about the same time to write Government Bonds and Bronson Howard less time in writing Baron Rudolph. The play will fret this little house, however, and pass away. Where the object of some authors is simply to amuse without reference to any higher purpose, the lease of favor with the public will expire the moment a higher class of dramatists appeal to a higher taste and a chaster code of dramatic ethics. This week the favorite actress Fanny Davenport in Camille, Pique and Lady of Lyons.

The charming Olivette was withdrawn at the Gaiety Theatre on Saturday night to make room for The Mascot, which has been for some weeks in rehearsal. Manager Wentworth produced the opera on Tuesday night with new scenery, new costumes and augmented orchestra and chorus. Helen E. H. Carter, who has made a great success as Olivette, appears in the principal character.

Milton Nobles did a large business last week at the Howard. This week Tony Pastor and co.

The Novelty Theatre has for its attraction Olivette, with Dora Wiley, Anna Guenther, A. Wilkie, R. Golden, James Gilbert, H. F. Dixey, etc.

Chicago.

Haverly's (J. H. Haverly, manager): Miss Genevieve Ward has done a good week's business in Forget-Me-Not, partly on account of the merits of the play and because it has received so much gratuitious advertising through the press on account of the litigation attending its ownership. Miss Ward, to my mind, does not give a very satisfactory rendition of the character of Stephanie, which partakes too much of the masculine. She evidently does her best to please, however. Frank Clements is rather weak as Sir Horace Welby. As Alice Verney Cora Tanner does reasonably well. The others in the cast did not distinguish themselves particularly. Miss Ward continues another week.

Grand Opera House (John A. Hamlin, manager): Billee Taylor is a fair imitation of Pinafore and Pirates of Penzance, although not equal, to my way of thinking, to either of them. There are some taking airs in it, which seem to please. The co. of D'Oyly Carte and E.E. Rice is very, very weak as a whole. The chorus does the best work. With the exception of Signor Brocolini and Miss Francesca Guthrie there are but few good singers in the co. I am astonished the managers should attempt this opera with such a weak cast. C. J. Groves as Sir Mincing Lane is worthy of particular mention, as is also Eugene Clark (Billee Taylor). W. O. Wilkinson was a little better than the average as Ben Barnacle. George Thorne was comical as the Captain, but when he commenced to sing he displayed decided weakness. Jennie Hughes did not exercise her vocal powers to any commendable extent, but she acted very well in the comedy part of Eliza Dabsey. The scenery and costuming of the piece are very fine, and with a stronger co. musically it might meet with greater favor. The houses have been good. Billee Taylor for another week.

McVicker's (J. H. McVicker, manager): No fault can be found with Gus Williams' acting, but his play (Our German Senator) is abominable. His co. is fair only. Small houses have been the result of this week's engagement. 11th, Samuel Piercey, Annie Graham and Louis Morrison in the Legion of Honor.

Hooley's (R. M. Hooley, manager): Comley & Barton's Olivette co. cannot be called a strong organization, but still it has drawn crowded houses nightly. Catharine Lewis does not please me, although she seems to captivate everybody else. Perhaps I am cynically censorious. John Howson makes himself very amusing as Captain de Merriac, and is really a fine comedian, but musically speaking he is far from a success. J. C. Armand has a good tenor voice but is dramatically feeble. James Barton has little to do as the Duke. Frederick Lenox does Coquelicot fairly. Marie Jansen has a rather agreeable voice, she rendered her songs acceptably, and as a high-kicker in the dance at end of second act she certainly pleased the bald-heads. The costumes were very handsome and the ballet is a very good one. The chorus was effective. To a great many the abandon and suggestiveness of the farondale dance were the attractive features of the performance. 11th, Robson & Crane in their new piece, A. D. 1900.

Olympic (Z. W. Sprague, manager): Hyde & Behman's Comedy co. have done a big business with their excellent variety and comedy organization. Among its members are Niles & Evans, Harry Watson, Little Rosebud, Bryant & Hoey and Nimmie Kent in variety specialties. The only weak part of the organization are the Peasleys—John and Lea—who do a meaningless act. The others of the co. are quite good. 11th, Kelly & Ryan's Bards of Tara comb,

Academy of Music (William Emmett, manager): A good entertainment has been given here this week with very satisfactory financial results. John Dillon has been seen in farce, Annie & Andy Hughes, Charles Diamond and Charles Glidden in variety specialties and John Murray and Grace Cartland in the drama of Constable Hook. 11th, William H. Rightmire in his drama of The Two Wanderers, preceded by an entertaining olio.

Items: One Hundred Wives will be brought out at McVicker's shortly.—Tony Denier is here.—George Learoch is reported to be figuring with Tom Keene's manager for engagement as leading man.—At the Grand Opera House Rooms to Rent will be produced about the middle of May.—Snelbaker's Majestics will put in an engagement at the Olympic, commencing 18th.—The Academy of Music will be closed in three weeks.—Won at Last, a stolen version of Mackaye's play, and the burlesque of the Forty Thieves, will be the attraction at Halsted Street Opera House next week.—W. H. Stuart is now leading man at the Lyceum Theatre.

Cincinnati.

Grand Opera House (R. E. J. Miles, manager): Following so closely and inopportunely in the wake of Baron Seeman's two weeks' engagement, the audiences to witness Herrmann's performances were not as numerous or profitable as the merit of the programme deserved. As a sleight-of-hand artist Herrmann undoubtedly ranks among the best of the present day, and his tricks are accomplished with an apparent ease and grace which lend an additional charm to the mystified audience. The Lorellas (three in number), who accompany the Professor, perform a grotesque specialty act which seems to please, although the business is a little ancient. During the current week William E. Sheridan, supported by a strong co., will favor us with a round of the legitimate, opening 10th in Louis XI., followed during his stay by Othello, Macbeth and Richard III. Mr. Sheridan is a favorite in this city. Genevieve Ward in Forget-Me-Not is underlined for 18th, followed 25th by Mary Anderson. May 2, Snelbaker's Majestic comb.

Pike's Opera House (Louis Ballenberg, manager): The doors of this house have remained closed during the past week. Maurice Dengremont, the boy violinist, failing to put in an appearance. The manager telegraphed that owing to the success of the New Orleans engagement his concerts in Cincinnati would necessarily be postponed. During the current week a varied programme will be afforded the habitues of Pike's. Remenyi the violinist is announced 11th and 12th. The Princeton College Glee Club, comprising fifteen people, will concertize 14th, and the Carreno Opera co., composed of Teresa Carreno, Emma L. Underhill, Emma Roderick and Messrs. Tagliapietra and Stantini, will on the 15th favor us with selections from Il Trovatore, Martha and Faust. Alex. Spencer is the musical director of the party. Carte & Rice's Comic Opera co. in Billee Taylor underlined for 18th, followed 25th by Ford's Opera co. in Olivette.

Heuck's Opera House (James Collins, manager): Charles L. Davis closed his second engagement at this house during the present season 10th. Despite the fact that the play, beyond a mere caricature of Denman Thompson's Josh Whitcomb, possesses no artistic merit whatever, the house was packed nightly. During the present week the Rankins will present The Danites, followed 18th by Ben Maginley's Deacon Crankett. Rial & Draper's Uncle Tom's Cabin is announced for week of 25th.

Coliseum Opera House (Thomas E. Snelbaker, manager): Crowded houses have testified to the excellence of the programme presented during the week. Kelly & Ryan, the Larues and Lillie Howard developed considerable talent in their respective specialties and made pronounced hits. The management announce a change in the bill of fare during the current week, presenting the sensational drama Swift and Sure, with W. F. Stephens and Minnie Oscar Grey in the leading roles. An attractive olio will be given nightly, embracing the Nelsons, Kine Brothers, the Comedy Quartette, the Budworths and Clark Gibbs. John Morrissey will have charge of the stage management in future.

Items: Colonel Snelbaker is at present absent in New York.—Frederick Paulding and Raymond Holmes and wife arrived in Cincinnati 10th. Mr. Paulding's co. is reported to have disbanded at Crawfordsville, Ind., 9th, owing to internal dissensions.—B. S. Crane, assistant manager and treasurer of the C. L. Davis co., was robbed 7th while asleep in his room at the Gibson House in this city of $650 and a valuable gold watch and chain.—The Stubbs' bill recently enacted by the Solons of the Ohio Legislature practically shuts down on all Sunday performances.—Harry Lewis, treasurer of the Grand Opera House, will have a benefit May 16.—Manager Miles has ordered his Revellers home from Atlanta, owing to the continued illness of Alice Oates.—Phil Simmonds, in advance of Genevieve Ward, arrived 9th.—James S. Edwards, recently manager of the Coliseum, departed for Evansville, Ind., 10th.—Sam Josephs will have charge of the advertising department of Uncle John Robinson's Circus during the present season.—Cincinnati is just at present blessed with two roller skating rinks with a probability of several more to follow.—Little Frankie Jones, the infant phenomenon, will be tendered a benefit 29th at Robinson's Opera House.

San Francisco

SUMMARY: Charles E. Locke has leased the Standard Theatre for a term of years to a Mr. Harrison. Willie Edouin's Sparks co. will be the first attraction under the new management. E. T. Stetson took a benefit there 2d, playing Happy Valley; or, the Days of '49, being his last appearance.—Hooley's Minstrels closed at the Bush Street 2d, and were succeeded by Haverly's Strategists 4th.—The Soldenes have gone to Sacramento. The lady was severely censured by the critics for venturing to the Pacific coast with only one new piece.—The Wilhelmj-Sternberg series of

concerts concluded 3d. The co. make a tour of the interior. On the 4th the Lingards were to produce their London comedy, Stolen Kisses, at Baldwin's.—The Pirates of Penzance were still in the height of success at the Winter Garden, and Billee Taylor was doing an immense business at the Bella Union.—Woodward's Garden is doing a good business with specialty attractions.—Olivette was drawing well at the Tivoli, while the Adelphi was doing a moderate business with a variety co.—The skating rinks were in full blast, and the picture season has been fairly inaugurated.—The Grand Opera House is opened occasionally, and the California closed with the retirement of the Soldene troupe.

New Orleans.

Academy of Music (David Bidwell, manager): Mary Anderson concluded a very successful week's engagement 2d. While this lady is undoubtedly an admirable actress, it is apparent that she has made comparatively but a very small advance in histrionic attainments since the time she startled us as a debutante of wonderful excellence. Her personations always command applause, however, though her defects are very noticeable. Her supporting co., including Miss Maddern, Milnes Levick and Atkins Lawrence, is a strong one. April 3 Power's Paragon Comedy co. opened in Dr. Clyde to a very good house. Although the situations in this comedy are by no means new and the dialogue not particularly brilliant, the *tout ensemble* is pleasing. The excellent acting of Mr. Ward as Higgins nightly evokes loud applause. W. H. Power is very good as Dr. Clyde, but the part does not offer many good opportunities. April 8 Mr. Power takes a benefit. Bartley Campbell's Matrimony will be played at the Saturday matinee and the same night. 10th and 11th the same co. play the Great Divorce Case (somewhat similar to Forbidden Fruit), and on 12th the season at this house closes with a grand complimentary benefit to Frederick Mauberret, the popular treasurer of the theatre. The Power co. will play on the occasion.

St. Charles Theatre (David Bidwell, manager): Prof. Seeman has been giving us quite a season of Legerdemain at this house. The real excellence of his entertainment, aided by the gift feature attached, has served to attract a continuous round of big houses. At the conclusion of the Professor's engagement (one more week) this theatre will be closed for the season. At the commencement of last week prices were reduced one-half during this engagement.

Items: The co. at the French Opera House have been slowly dragging along, trying to earn their salaries and pay the running expenses of the theatre, until M. de Beauplan concludes his traveling season and is ready to take them back to France.—The Grand Opera House is closed for the season.—The young Brazilian violinist, Maurice Dengremont, was announced to give his first concert here last evening, but a sudden indisposition prevented and a postponement was made. There is considerable curiosity felt here among our lovers of music to hear this prodigy. He gave a private entertainment a few nights ago to some of our musical connoisseurs, and completely won them to him.—W. H. Power of the Paragon Comedy co. was at one time leading man of the stock co. of the Academy of Music.—Louise Dickson is still resting here.—The genial and popular paragrapher of the *Picayune* won a handsome silver tea-service lately at one of Prof. Seeman's entertainments. It is rumored that his friends, believing he was expecting to be married, had made several efforts to win a suitable prize for him. They failed signally several times, and were about to abandon further effort, when the price of tickets being reduced, they tried again with the above result.—Shortly after the close of the season both the Academy of Music and St. Charles' Theatre will be improved and renovated. The latter theatre has become one of if not the most popular theatre in the city.—J. H. Havelin will probably represent the new lessees of the Grand Opera House as resident manager next season.

Baltimore.

Holliday Street Theatre (John W. Albaugh, manager): The Carncross Minstrels played to satisfactory business last week, despite the unpleasant weather, and the programme offered was a very enjoyable one. Hughey Dougherty and Matt Wheeler, two old favorites here, were heartily welcomed. Next week, Daniel Rochat by J. W. Collier's Union Square Theatre co.; April 18; John T. Raymond in Fresh.

Ford's Opera House (John T. Ford, proprietor): The comedy Money Market was produced for the first time before an American audience this week, and from a literary standpoint was a success. It has been played in England under the title of Mammon. The story is a simple one and splendidly carried out: Sir Geoffry Herriott, in order to become rich, has not been particular as to the means he used; this, however, is overlooked by the world until he attempts to get to Parliament, when his opponents bring up some of his past crookedness. There are a few sensational situations in the drama and well worked out, the dialogue is crisp and effective, the plot good and the characters such as one sees in every-day life. The co. is an excellent one and especial praise is due to Wm. H. Vernon for the manly and forcible manner in which he played Geoffry Herriott. Rose Wood made an excellent Lady Herriott, and Gabriele du Sauld made the most possible of Mrs. Chinnery. I am sorry to say the houses were not at all in keeping with the merits of the piece. Next week Billee Taylor, by Ford's co.

Academy of Music (Samuel W. Fort, manager): Sarah Bernhardt played Camille on Saturday night to a large and fashionable audience. Bernhardt seemed a little fagged and did not play with the same vigor as when last here. Next week: De Beauplan's French Opera co.; April 18, Billee Taylor by Stuart & Gray's co.

Front Street Theatre (Daniel A. Kelly, manager): Minnie Oscar Gray and W. T. Stephens played their third engagement this season last week in Swift and Sure. In the olio, Dolan & Lynch gave a good Irish sketch and Lizzie Daly did some good jig dancing. Kittie Gardner sang some melodies of the day and Melville & Bunnell displayed to advantage their proficiency in playing on musical instruments of all sizes and shapes. Next week Mabel Florence in Faith; or, a Daughter's Wrongs, and an olio.

St. Louis.

Grand Opera House (John W. Norton, manager): The present is the last week of the Grand Opera House in its present form. The Rankins opened on Sunday evening, 3d, in The Danites to a large audience. Saturday evening they will give the final performance and the theatre will be closed, and on Monday morning it will be placed in the hands of the workmen and the process of gutting will begin.

Olympic Theatre (Charles A. Spalding, manager): The starring season of William E. Sheridan opened at the Olympic 4th, when the new tragedian opened as Louis XI., supported by E. K. Collier, John A. Lane, Harry Langdon, H. Barton, J. R. Shewell, Kate Forsythe, Augusta Foster, Mittens Willett and the co. recently supporting John McCullough. It was a careful and artistic study of character, admirable in all details, and it was universally acknowledged that he had made a great artistic success. The piece was a superbly produced, with new scenery, costumes, armors, properties, etc. It was one of the finest productions ever given in St. Louis. Louis XI. was repeated on the two following nights and on Friday night. On Thursday evening there was an occasion of more than ordinary interest, Mr. Sheridan appearing as Raphael in The Marble Heart to John W. Norton's Volage, Kate Forsythe's Marco and Mrs. John W. Norton's Marie. They were fine renditions, such as are seldom seen on the same stage. John A. Lane, Frank Lane, H. C. Barton, Augusta Foster and Miss Willett contributed largely to the success of the performance. The audience was large and the piece was set for repetition at the Saturday matinee. Richard III. is underlined for Saturday evening. My Geraldine 10th.

Pope's Theatre (Charles Pope, manager): Salsbury's Troubadours concluded a very successful week, and their sparkling little piece of The Brook, with fresh features and new music from Olivette and other late operas, was most warmly received. The co. has rather improved since its last appearance here. 11th Fanny Louise Buckingham will appear as Mazeppa.

Items: The house attaches of Pope's will have a joint benefit 9th. The Troubadours will supply the entertainment.—A number of the friends of John W. Norton, manager of the Grand Opera House, presented him recently with a magnificent solitaire diamond ring. He is very popular with all classes in St. Louis.—George Heuer's benefit was a great success. A special purse of $450 was gathered for the popular young assistant treasurer at the Olympic, and he netted in all about $900.

Brooklyn.

Novelty (Theall & Williams, managers): Tony Denier with his well known Humpty Dumpty troupe is the attraction this week. Business is excellent and the co. gives an amusing entertainment. Last week the capacity of this house was taxed to its utmost, the Madison Square theatre co. being the magnet. Next week Neil Burgess will appear in Widow Bedott.

Haverly's Brooklyn Theatre (J. H. Haverly, manager): The Comley-Barton Olivette co. opened on Tuesday evening to a large house. The theatre was closed on Monday evening as the co. did not arrive from Chicago until late in the afternoon. No inconvenience was occasioned, however, as sufficient notice had been given the public. Last week Scott-Siddons played a very successful engagement at this house. Next week Tony Denier in Humpty Dumpty.

Academy of Music (David Taylor, lessee): John L. Stoddard terminated his series of exhibitions on Monday evening. Tuesday lecture by Richard A. Proctor. Saturday evening Ninth Regiment Band concert under the leadership of Mr. Arbuckle.

Park (Col. W. E. Sinn, manager): This week Neil Burgess is furnishing no end of fun to the patrons of this house in his amusing character of Widow Bedott. The opening on Monday evening was very satisfactory, a good house being in attendance. Last Saturday Fanny Davenport concluded her engagement with a packed house. Next week the Acme Olivette co. consisting of Selina Dolaro, Mary E. Wadsworth, W. L. Carlton, Henry and James Peaks and others.

Volks' (Hyde & Behman, managers): This week the management have departed a little from the well-trodden variety track and for the short season of one week produce Martini's highly spectacular drama Eighty Days Around the World with a large co. Business as usual first-class.

Alabama.

SELMA.

Edwards' Opera House (L. Gerstman, manager): Selina Fetter, booked to appear 6th, canceled, putting in that date in Montgomery instead, where she played to poor business. Power's Galley Slave co., announced for 13th, have also canceled here and most of the Southern dates. No more attractions will appear this season.

Items: Our Opera House will be greatly improved and enlarged this Summer, which will give it nearly 1,000 seating capacity.—It is reported that there were only three seats sold for Salvini's performance in Mobile and consequently he did not play in that city.

MONTGOMERY.

Montgomery Theatre (J. Tannenbaum, manager): Mr. Tannenbaum was once Mr. Stetson's director at the Globe, Boston, and succeeded in getting his old friend to put The Gladiator on the boards instead of The Guvnor. Our people were delighted at an opportunity to hear Salvini and gave him a full house 5th. Selina Fetter played to very poor business 6th and canceled her engagement 7th in order to make time to Mobile. The season is apparently over with us.

EUFAULA.

Barnett's Opera House (P. N. Morris, manager): Selina Fetter and co. 4th and 5th to fair houses. The troupe first-class in every particular. Miss Fetter is certainly the possessor of rare dramatic talent and will some day burst forth as a bright particular star. Nothing else booked for this season.

MOBILE.

Mobile Theatre (T. C. De Leon, manager): Our theatre-going public were very much disappointed by Salvini not appearing here. Change of railroad schedule said to have caused the go-by. Booked: Selina Fetter 8th and 9th.

Connecticut.

NEW HAVEN.

New Haven Opera House (John M. Near, manager): There has been nothing here during the past week, but are to have Oliver Doud Byron 13th; Dion Boucicault in Shaughraun 15th, 16th and matine; The Great Herrmann and specialty co. 18th, 19th and 20th; Callender's Georgia Minstrels 21st; Collier's Union Square co. in The Banker's Daughter 27th.

Carll's Opera House (Peter R. Carll, proprietor): Bob Ingersoll lectured to a crowded house on "Some Reasons Why." His reasoning seems sound, and the audience was interested and attentive throughout the whole lecture. Miss Helen Vincent with fair support played Romeo 8th. Her rendition was quite creditable. East Lynne, 9th matinee, with Miss Vincent in the title role, to a small house. In the evening Romeo and Juliet repeated to fair audience. Coming: 11th, Mrs. Scott-Siddons; 12th, 13th, matinee, Gosche-Hopper co.; 16th, matinee, Lawrence Barrett; 18th, Aldrich & Parsloe.

Peck's Grand Opera House (Clark Peck, proprietor): Harry Miner and Pat Rooney's comb. gave a very good entertainment 5th, to a fair house. The co. is a first-class one and deserves liberal patronage. Coming: 11th, Haverly's Mastodons; 15th, 16th, Steele Mackaye's Won at Last; 20th, Leavitt's Burlesque Opera co.; 25th, Barnum's Museum; May 2, Tony Pastor.

HARTFORD.

Roberts' Opera House (W. H. Roberts, manager): Dion Boucicault gave a splendid rendition of the Shaughraun, 4th, to a full house. Prof. Riddle of Boston in Shakespearean and comic readings 5th to very select audience. Booked: 12th, Oliver Doud Byron; 13th, Steele Mackaye in Won at Last; 14th, 100 Wives; 15th, Mrs. Scott-Siddons.

American Theatre (W. S. Ross, manager): Some falling off in business and considerable in quality of performance. T. F. Thomas was the recipient of a benefit on Friday night in which the regular company was aided by local talent. It was the largest audience ever in the house.

BRIDGEPORT.

Helen Potter Pleiades 5th to a fair audience; an enjoyable entertainment. Miss Potter's personation of Sarah Bernhardt, John B. Gough and Susan B. Anthony were simply superb. Hary Miner and Pat Rooney's comb. 7th to good business.

Items: Some of the managers hereabouts have not yet heard of Billee Taylor.—Leigh Lynch was in this city the past week.—There is a possibility of our having the Union Square co. in Daniel Rochat before the close of the season.

WATERBURY.

City Hall (Jean Jacques, manager): Harry Miner's Rooney comb. 6th to good business. Coming: Mrs. Scott-Siddons in As You Like It 12th; Steele Mackaye in Won At Last 14th; My Partner 19th.

Irving Hall: Westendorf's Ghost Mystery and variety co. have been playing to full houses night and day. They remain another week with an entire change of people.

SOUTH NORWALK.

Music Hall (F. M. Knapp, manager): Harry Miner's Pat Rooney co. 9th to good business. The Madison Square co. in Hazel Kirke 12th.

WILLIMANTIC.

Loomer Opera House (S. F. Loomer, proprietor): Coming: 18th, Callender's Georgia Minstrels.

Colorado.

DENVER.

Sixteenth Street Theatre (J. S. Langrishe, manager): The Stephens party playing The Passion Slave and Unknown concluded their engagement 2nd to a very large business and departed for Leadville for a week's engagement. Another Denver engagement would prove a big card for them. Maude Granger opened 4th Playing Gilberti in Frou-Frou; for the latter part of the week Camille is booked. The Langrishe Stock proves excellent support to stars with Lelian Joyce and Mr. Ogden Stephens playing the leading parts.

Palace Theatre (Ed. Chase, proprietor): Hulmes & Malcome, aerial artists, and Ada Hulmes, serio-comic, are the arrivals. Business good.

Items: Now they tell us that the Tabor Opera House will be opened 1st of July. The business part of the structure has been rented for the post office; W. H. Bush is the manager with Mat. Tabor as treasurer. Negotiations are being had with Mapleson Opera co. for the opening night. John T. Raymond is also booked for some time in the Summer.—N. C. Forrester has retired from the profession and is soliciting for Brick Pomeroy's "Great West."—Mr. and Mrs. Frank Rea have located here and started an elecutionary school.

LEADVILLE.

Academy of Music (Howard & Sullivan, proprietors): John A. Stevens opened 4th with Passion's Slave to a crowded house. The co. is good. Mr. Stevens and Miss Helen Blythe were called before the curtain several times. They will, from all appearances, have a profitable engagement, as seats are selling for three days in advance.

Grand Central Theatre (Schlessinger Bros., proprietors): Reopened 3d to good house. The managers have been somewhat crippled by the burning of McDaniel's theatre on the 29th ult., their loss being about $10,000 and but partially insured.

Items: Minnie Palmer is booked for Tabor Opera House 11th, one week.—The old Gaiety Theatre will be opened soon.

Delaware.

WILMINGTON.

Grand Opera House (J. R. Baylis, manager): Rice's Evangeline 8th to a full house. The performance was very ordinary. Leavitt's Burlesque Opera co. 9th to a poor house. The performance was good and deserved better success. Herzog's Museum comb. is here for the week, and is meeting with good success. Booked: 18th, Strakosch & Hess' English Opera co.; 22d and 23d, Maggie Mitchell; 25th, Buffalo Bill.

District of Columbia.

WASHINGTON.

National Theatre (John W. Albaugh, manager): The Pirates of Penzance by local talent for Manager Kinsley's benefit 6th to crowded house. Sarah Bernhardt 8th and 9th in Frou-Frou and Camille to full houses in spite of wretched weather. John T. Raymond in Fresh this week. Corinne Merriemakers 18th.

Ford's Opera House (John T. Ford, manager): Olivette by Ford's Opera co. was given 7th for J. Louis Ford's benefit to good house, and also Friday and Saturday. The Money Market this week by W. H. Vernon, Rose Wood and others. Billee Taylor 18th.

Lincoln Hall (Pratt & Son, managers): Herzog's Assemblage of Wonders to good business last week. Juvenile Pirates next week.

Theatre Comique (Jake Budd, manager): The new people are: Robert Nickle, Doland & Lynch, Clara Cushman, Frank White, Lillian White, John Fenton, Mabel Leonard, Lulu and Lottie Wentworth, Thatcher & Hume and Sharpley & West. Jake Budd in Senator Mahone's Arrival.

Items: Forepaugh's Circus drew immense crowds 4th and 5th, although the weather was very bad indeed. The $10,000 beauty, as Lallah Rookh, did not join in the procession until the second day. She is Louise Montague, a well-known variety singer, lately with Soldene. Our impressible city newspaper reporters were badly "mashed."—Barnum is making grand preparations for next week. The veteran showman has been stopping at the Arlington for several days.—Eva Mills sang two songs between the first and second acts of Olivette for Mr. Ford's benefit. She is a member of the Billee Taylor co.—Dean McConnell, much improved in health, leaves to-night for a visit to friends in Chicago.

Georgia.

ATLANTA.

De Give's Opera House (L. De Give, manager): Alice Oates' Comic Opera co., under management of R. E. J. Miles, in Les Bavards 4th to fair house. Salvini appeared 6th in the Gladiator to a crowded and enthusiastic audience. The performance was certainly the leading feature of the season. Salvini was called before the curtain five times in succession at the end of the third act. The Boston Globe Theatre co. presented The Guv'nor 7th in an excellent manner to a large house. Chicago Ideal comb. in Uncle Tom's Cabin 8th and 9th.

Item: Jay Rial's Humpty Dumpty troupe did an immense business last week at popular prices.

ROME.

Nevin Opera House (M. A. Nevin, manager): Jay Rial's Humpty Dumpty 4th to big business. Alice Oates gave an unsatisfactory performance of Les Bavards 5th to small audience. Chicago Ideal Uncle Tom's Cabin co. gave a splendid rendition of that drama 7th to fair house. The entire co. is first-class.

Item: Your Mobile (Ala.) correspondent errs in stating that $100 is the usual house of a city of 5,000 inhabitants in the South. Rome's average house is $300, with a population of 7,000. Thus far the largest receipts have gone up to $750—a splendid showing for our little city.

COLUMBUS.

Springer Opera House (George J. Burrus, manager): Nothing on the boards during the past week. The Galley Slave co., booked for the 15th, have canceled dates. Agnes Herndon comes 25th and 26th, probably closing the season.

Item: Mr. Springer, proprietor, has contracted to have the opera house repainted in the most improved style. Instead of the present exterior color a beautiful French gray will be substituted.

Indiana.

INDIANAPOLIS.

English's Opera House (William E. English, manager): Frederick Paulding 4th, 5th and 6th to light business. Mr. Paulding gives evidence of possessing dramatic capacities that in time by careful culture will give him a prominent sphere among tragedians, and in short Mr. Paulding may be considered a talented but not a phenomenal actor. Ann Eliza Young lectured to light house 9th on "Utah's Curse and the Nation's Shame. Booked: Helen Mar White 11th, followed by Julia A. Hunt's co. 12th and 13th.

Dickson's Park Theatre (J. B. & G. A. Dickson, managers): Closed. Booked: Charles L. Black in concert 13th.

Dickson's Grand Opera House (J. B & G. A. Dickson, managers): Baker & Farron in The Emigrants 4th and 5th to large business. The entertainment was very attractive and both gentlemen may be considered peers in their specialties .Booked: Hyde & Behman's Comedy co. in Muldoon's Picnic 11th, 12th and 13th.

The Zoo (William E. Turner, manager): The entertainment of the past week was quite attractive and this little palace of variety was crowded nightly. The following people appeared in a well-selected olio: Dick Gorham, the Ronaldos, Bolton & Bradford, Alf Gilette, Durell Bros., Maas & Drew and Carrie Brower.

Academy of Music (J. Crowe, manager): Clark Gibbs closed a week of light business 9th. The coming week promises great attractions.

WABASH.

Opera House (A. H. Benham, manager): Billy Arlington's Minstrels appeared 4th to a small and disappointed audience. French's Hindoo Jugglers came 7th, 8th and 9th to poor business and gave a very fair entertainment. Nothing booked.

Item: Billy Arlington carries with him the skeleton of an elephant over which is thrown a drab covering. Two men then takes positions benoath this covering and furnish the locomotive powers for the counterfeit beast as the procession moves through the streets. From some cause while the pageant was in motion here, the man who served as "Barnum's" hind legs became weak and let his end of the animal tumble to the ground, thus giving the whole show dead away. The incident was so ludicrous that during the evening's performance it furnished a first class subject for gags.

TERRE HAUTE.

Opera House (C. E. Hosford, manager): Maggie Mitchell presented Fanchon before a large and appreciative audience 6th; receipts $593. Bartley Campbell's My Geraldine 7th by an excellent co. to only fair audience. Emily Baker's Mary Carroll was a fine piece of acting. J. Newton Gotthold was very good as Phil Carroll. The Terrence Cregan of C. A. McManus was also very good. The change scene in the fourth act was very fine and set in an artistic style. Coming: Mrs. Joshua Whitcomb comb., 15th and 16th; Mme. Rentz's Minstrels, 18th.

Item: E. A. White of the My Geraldine co. was here the early part of the season with Joseph Murphy.

FORT WAYNE.

Grand Opera House (H. S. Mensch, manager): Bartley Campbell's My Geraldine co. 4th to a fair house. The superb style in which the drama was produced was deserving of a better attendance. Arlington's Minstrels 5th to a small house. Co. light; entertainment very unsatisfactory. Booked: Harry French's Hindoo Jugglers 15th and 16th; New York co. with Galley Slave 21st.

Bijou Theatre (Robert Smith, manager): A fair business was done the past week. New people opening this week: Lillie Ellis, Eugenia, Allen & Hart, Manning & Drew, Mason & Clark. Departures: N. B. Shimer and Flora Bingham to Indianapolis; Ed Banker and Florence Wells, Buffalo, N. Y.; John Manning, Chicago, Ill.; Adams & Leroy, Indianapolis.

EVANSVILLE.

Opera House (Thomas J. Groves, manager): Maggie Mitchell in Fanchon 5th to fair house. Edith O'Gorman lectured 8th to small house, owing to extreme bad weather. Coming: Jay Rial's Humpty Dumpty troupe 15th and 16th.

Apollo Garden Theatre (John Albecker, proprietor): Opens 18th with the following: James S. and Katie Edwards, Irwin T. Bush, Jennie and Charles Reese, the Three Razillhas, Charles H. Stanley, the Durell Brothers and Lynn Sisters.

VINCENNES.

Green's Opera House (Frank Green, manager): Maggie Mitchell to good house 4th in Fanchon. R. Fulton Russell, E. G. Evos, Julian Mitchell and Miss Mortimer are worthy of special mention. 7th, Mrs. D. B. Hamaker's concert to fair house. Booked: 14th, Rial's Humpty Dumpty; 15th, Anna Eliza Young; 19th, Madame Rentz; 28th, John B. Gough.

High School Hall (Prof. R. A. Townsend, manager); Ella June Meade, elocutionist, to a packed house 5th.

KOKOMO.

Opera House (D. T. McNiel, manager): Standard Theatre co. appeared 1st in Rooms to Rent to only fair business; co. good. Harry Webber's Nip and Tuck co. will come 16th. Nothing booked ahead.

Item: Harry W. French and co. of Hindoos gave performances at hall 5th and 6th to starvation business.

RICHMOND.

Phillips Opera House (N. L. C. Watts, manager): The Standard Theatre co. delighted a packed audience 4th in their four-story comedy Rooms for Rent. The troupe throughout is good and gave great satisfaction. Coming: Maggie Mitchell 11th; Mrs. Joshua Whitcomb 20th; Lawrence Barrett May 18.

LAFAYETTE.

Grand Opera House (F. E. D. McGinley, manager): Bartley Campbell's My Geraldine 5th to only a fair but delighted audience. The transformation scene was warmly applauded. Baker & Farron 6th to very large business.

LOGANSPORT.

Dolan's Opera House (G. W. Fender, manager): Nothing here this week. The Frederick Paulding co. canceled their date here for 14th.

Illinois.

BLOOMINGTON.

Grand Opera House (Tillotson & Fell, managers): Canfield, Booker & Lamont's Humpty Dumpty 2d to an overflowing house—one of the best combs. of the kind on the road. The band, although small, is one of the finest that has visited us for some time, The Lamonts in their specialties are splendid. Canfield & Booker are a team in themselves. This co. signed a contract with Tillotson & Fell for a four nights' engagement in June. McIntyre & Heath's Southern Minstrels to a good house 7th; co. very good and were well received. This is their first trip North, having played the South entirely heretofore. T. W. Keene is here 14th.

Durley Hall (Dr. George S. Smith, manager): Mrs. Joshua Whitcomb 4th and 5th to thin houses, but much larger than they deserved. Decidedly the best punishment for this co. would be to compel them to listen to their own performance just one evening. Coming: Joseph Jefferson, 14th; Lawrence Barrett, 25th.

Items: T. W. Keene and Jefferson appear here on the same evening, the former at the Opera House. The prospect from the sale is that they will both do a very large business. It is unfortunate that they both appear on the same evening as they draw from the same class. Charlotte Thompson's date was to have been the 25th, but changed, on account of Barrett, to 26th. She is to play Camile in deference to a largely-signed request from our citizens.

SPRINGFIELD.

Chatterton's Opera House (J. H. Freeman, manager(: The Mendelssohn Quintette Club of Boston gave a concert to a small audience 4th. On the 5th McIntyre & Heath's Minstrels presented an old and stale minstrel programme to a light house. 6th, Rentz's Minstrels showed to a medium attendance. Dr. Howard's Mrs. Joshua Whitcomb co. appeared 8th and 9th to fair business. A Professor of Spiritualism styling himself Prof. Slade gives a performance at this house 10th. Thomas W. Keene on the 13th, and on the 16th Joseph Jefferson appears.

Adelphi Theatre (W. H. Laird, proprietor): Business at this house continues prospering. No new faces for past week, but entire change of programme.

Items: J. H. Freeman's benefit, which was to have come off 11th, has been indefinitely postponed. Cause—the attraction (Frederick Paulding) does not act during the week.—William Smith, a young brother of Allie Smith, song and dance lady with Gilmore & Miaco's Pantomime co., died here 2d from wounds received in falling through the roof of a burning building recently while he was assisting the firemen at a fire. The fire department of the city buried him on the 3d. He was the only relative Miss Allie had.—Dr. Howard, who is playing Mrs. Joshua Whitcomb, says he is not making any money, and that all he can say is that "he started out the last of last August and is still out, which is more than many other older and better-known companies can say."

DANVILLE.

Lincoln Opera House (Leslie Davis, manager): Colored Ideal co. 24th to fair business. My Geraldine (first appearance here) 6th; very satisfactory rendition to a fair house. Baker & Farron in The Emigrants 7th. The specialties of these gentlemen are good but the play is a miserable piece of patchwork and the support only mediocre. Frederick Paulding appears in Salviati 9th to fair business. Booked: Hoey & Hardie's Child of State 13th; Mme. Rentz's Minstrels 14th.

Gaiety (John Long, manager): Hillyer & Ballenger and Walton & Denier go 9th. New talent next week: Jennie and Charles Reese, Irwin Bush and Grace Monroe.

Item: Jacob Riley has gone to Cincinnati to join John Robinson's Circus for the coming season.

PEORIA.

Rouse's Opera House (F. E. Piper, manager): The Harrisons in Photos 6th, to a large audience. Coming: Baker & Farron in The Emigrants 12th; Jefferson in Rip Van Winkle 13th.

Items: Martin W. Hanley, manager of the Harrison troupe, rejoined the co. at Peoria, having been absent on account of the death of his child.—The Choral Union present the Chimes of Normandy 7th and 8th.

QUINCY.

Opera House (Dr. P. A. Marks, manager): Rentz's Female Minstrels 2d to a large audience. Haverly's Black Forty 5th were greeted with the largest house of the season, standing-room being at a premium. They gave a pleasing programme. Booked: Baker & Farron 8th and 9th; Joseph Jefferson 11th; Thomas Keene 15th; Troubadours 16th.

ROCKFORD.

Brown's Hall (Dr. J. P. Norman, manager): Business very light the past few weeks and very little news afloat. Booked: Mason & Morgan's Uncle Tom's Cabin 11th; The Harrisons 15th; John Dillon 18th; Great Southern Minstrels 19th; Pirates of Penzance 21st to 23d; Ben Cotton 29th and 30th.

MONMOUTH.

Mrs. Joshua Whitcomb to poor house 1st, but better than performance deserved. The Florence Herbert co. will play here week of 11th. Pirates of Penzance in rehearsal by local talent.

LINCOLN.

Gillett's Opera House (R. Deming, manager): Canfield, Booker & Lamont's Panto-

mime and Novelty co. 5th to fair house. McIntyre & Heath's Southern Minstrels 6th to medium house. Booked: Mme. Rentz's Minstrels 11th; Big Six Minstrels (home talent) soon.

PARIS.

Opera House (L. Shoaff, manager): No news this week except that the Remenyi Concert co. failed to perform 2d, owing to the dread of a poor house. Rentz's Female Minstrels 13th.

DIXON.

Dixon Opera House (Johnson & Thomas, managers): Booked: The Harrisons in Photos 13th; McIntyre & Heath's Minstrels 15th.

Iowa.

DUBUQUE.

Opera House (G. D. Scott, manager): The grandest success of the season was the engagement of Charlotte Thompson by the Cadets (Co. K) Fourth I. N. G. of this city. Miss Thompson was greeted by large and enthusiastic audiences at each entertainment. The Haverly boom strikes the city next week. The Widow Bedott Comedy co. is billed for 12th. The Harrisons in Photos 13th, the closing entertainment of the Library course.

Item: D. B. Hodges, in advance of Haverly's Black Forty, made us a pleasant call 8th and prepared for the appearance of the co. 14th.

KEOKUK.

Gibbons' Opera House (D. L. Hughes, manager): Haverly's Colored Minstrels 7th to an immense house. Coming: Canfield, Booker & Lamont, and Baldwin's Brilliants.

Keokuk Opera House (D. J. Ayres, manager): Harrisons' Photos gave a splendid entertainment to a very fashionable audience. Baker & Farron in The Emigrants are billed for 11th.

Item: Charlotte Thompson has been induced to visit us 21st, under the auspices of the Keokuk Boat Club. She will of course secure a large house.

FORT MADISON.

Jay Simms' Comedy co.'s advance agent was in town this week, but did not effect an understanding with Manager Doerr regarding rent of hall. The Roshelle comb. did not appear 4th as per booking. Nothing booked for next week.

COUNCIL BLUFFS.

Opera House (John Dohany, proprietor): The course of twelve lectures given by Dr. O'Leary closed 6th. Booked: Gus Williams, 23d; Haverly's Black Forty, 26th.

Kansas.

LEAVENWORTH.

New Opera House (D. Atchison & Co., managers): Kate Claxton, supported by good co., played Two Orphans to a large audience. They are not playing Snow-Flower, as their scenery is detained. Swedish Lady Quartette and Emily Gavin, reader, gave an entertainment 7th to a large audience. Coming: Salsbury's Troubadours 14th; T. W. Keene 20th.

Opera House (A. F. Wood, manager): Coming: Alabama Minstrels 18th.

German Theatre (A. Hahn, manager): Closed.

ATCHISON.

Corinthian Hall (Thomas Mulverhill, manager): Kate Claxton in Two Orphans 5th to crowded house. Special mention should be given to the acting of Miss G. Johnson as Henrietta. Joseph Jefferson 21st.

Coliseum (Mme. Lola, manageress): Variety to good business. New programme every week.

LAWRENCE.

Liberty Hall (J. P. Ross, manager): William H. Gunn's Color Guard, principally home talent, to crowded houses 6th, 7th, 8th and 9th.

Item: William H. Gunn having completed his engagement in Lawrence, goes immediately to Denver, Col.

Kentucky.

LOUISVILLE.

Macauley's Theatre (John T. Macauley, proprietor): Maggie Mitchell closed an engagement of three nights 9th to large business. The star has the faculty of drawing many of our people who never attend theatre on any other occasion, and she is an especial favorite in this city. Booked: Mary Anderson, 20th, four nights.

Opera House (John T. Macauley, manager): The Remenyi Concert co. gave two of the most enjoyable musical entertainments of the season at this house 6th and 7th, to good-sized audiences. The great artist made a good impression. Billed: Jay Rial's Humpty Dumpty co., 11th, 12th and 13th.

Masonic Temple: A new set of directors was elected last Tuesday at a meeting of the stockholders of this house. There is to be a meeting next Monday for the purpose of appointing a manager for next season. A veteran theatrical man is after the place, and if he is successful the house will be fitted up in first-class manner and run on a liberal cale with combs.

Metropolitan Theatre: This house, which has been closed this season for want of a good man to run it, bids fair to open in a few weeks under the supervision of an Indianapolis manager. It is expected that the negotiations will be closed next week. The place is in good condition, and all that is necessary to make it successful is to place a good show on the boards.

Liederkranz Hall: The E. M. Crane Rip Van Winkle party did not show up at this house last Sunday as billed, and the manager put in a variety show instead, to which the high-toned German audience showed their disapproval by leaving the theatre.

Buckingham Theatre (J. P. Whallen, lessee): The show given this week was of a better quality than the previous three weeks, and of course business picked up. George Wood will take charge of the stage 18th, in place of Maurice Heffert, who resigns and leaves for his home in Philadelphia.

Items: The way things theatrical are looking at present in this city we will have three combination houses and two variety theatres in full blast next season, yet envious cities assert that Louisville is a poor show town. Three years ago one theatre was all that the people needed, and that one was not supported as it should have been. Now our growing city requires five houses to supply the public with amusement.—The Princeton College Glee Club will give an entertainment at Macauley's 17th.—Ned Foster, business manager of the Academy of Music, Indianapolis, and John Morrisey, stage manager of the Colliseum, Cincinnati, were in the city this week looking up their old friends.—J. H. Snyder's benefit will come off at Macauley's May 2. Blanche Grey's testimonial will occur at the same house April 19.—John B. Gough will lecture at Library Hall 27th.—Louisville has about forty embryotic Mary Andersons. Next season she will turn out one each week until the country is supplied with a galaxy of full-fledged stars.—Manager Borden is reconstructing Woodland Garden for the Summer season.

PADUCAH.

St. Clair Hall (Lamden & Halloran, manager): Jay Rial's Humpty Dumpty booked for 20th; Selina Fetter, 29th and 30th.

Broadway Opera (Harry Walker, proprietor): This house plays to good business, and the leading features this week are Maude Crawford, Nellie Montague, Rose DeBarr, Kitty Brady, Wilkes Elliott and Pete Brady.

Item: Mrs. Calhoun, mother of the young California actress, Eleanor Calhoun, is in the city visiting her only brother, James C. Calhoun. She reports splendid success in their Southern tour, and will organize very soon for next season.

OWENSBORO.

Grand Opera House (A. Hill & Co., proprietors): Remenyi the violinist appeared 5th to a large and well-pleased audience. Maggie Mitchell has canceled dates here this season.

Item: Manager Frank L. Hall has torn out the interior of his opera house, and it will no longer be used as a place of amusement.

Maine.

PORTLAND.

New Portland Theatre (Frank Curtis, manager): Lawrence Barrett is a great favorite with the theatre-going people here, and his recent engagement was a success artistically and financially. He appeared in Richelieu, Yorick's Love and Merchant of Venice and David Garrick 4th, 5th and 6th, produced in the order named and before critical audiences. Richelieu was by far his best attempt, and the many demonstrations of admiration which his polished impersonation elicited culminated in the act where he invokes the sanctity of the Church on his ward, and the applause which followed his impassioned utterance was a perfect ovation. His Yorick was a happy effort, while as Shylock his make up was artistic, his reading and action careful and intelligent. The co. supporting the tragedian was a good one, and I can only speak words of praise for Mr. James' performance of De Mauprat. His rich, sympathetic voice and dignified appearance lent much interest to the part. Miss Wainwright's best effort was Portia, and she gave a finished performance of the character, especially in the fourth act. The costuming of the characters was fine and the stage settings tiresome from frequent use. Edgewood Folks (8th and 9th) without Sol Russell would be a cart without a horse, notwithstanding the fact that all the co. are good, and it is evident that the author only intended it as a vehicle for introducing this inimitable comedian in his songs and impersonations. Booked: 11th and 12th, Barney Macauley; 18th and 14th, Maude Forrester in Mazeppa.

Items: Manager Curtis returned 5th, after being on the road with Sam'l of Posen for about six weeks. He rejoined the co. in Philadelphia 8th.—George Riddle of Boston gave two readings here the past week.—Mr. Stockbridge is after Olivette, and hopes to be able to produce it here 21st and 22d.—The Haydns are going to produce Judas Maccabeus 20th.—George A. Jones of Boston wants to play Olivette here in May with the old Boston English Opera co.

LEWISTON.

Music Hall (Charles Horbury, manager): Lawrence Barrett 8th to a big house. Coming: Mr. and Mrs. Chanfrau in Kit 21st; C. L. Davis 26th.

Item: Charles Horbury, who has been manager for the Music Hall co., has leased the hall for a term of years commencing May 1 and is negotiating for some first-class attractions during May.

BANGOR.

Lawrence Barrett gave Richelieu 7th to a full house. Mr. Barrett's rendition of the Cardinal was considered exceptionally fine. Louis James' Adrian de Mauprat lent him splendid support, while the rest of the co. gave much satisfaction. Sol Smith Russell in Edgewood Folks 11th to good business. Maude Forrester in Mazeppa 12th.

SACO.

City Hall: Booked: Mr. and Mrs. George S. Knight in Otto 16th. Mazeppa, Nita, The Pride of the Gold Mines and Kit have canceled dates here.

Item: Sam K. Hodgdon, a resident of this city, is expected home about the 16th of this month. He has just finished a successful engagement of fifteen months with Oakes Brothers' Concert co. in the West.

Massachusetts.

LYNN.

Music Hall (George W. Heath, manager): Rice's Surprise Party in Revels 6th to small house. The co. is a good one without Edouin and his wife. Rose Wilson as Isis filled Marion Elmore's place very acceptably and is a much better singer. Topsy Venn as Bon-Ton George, Jr., was more acceptable than Alice Atherton. Carrie E. Perkins, Marion Singer and the rest of the ladies were all pleasing. John Gourlay's character was also excellent. The performance was a very enjoyable one throughout. Collier's Banker's Daughter comb. 7th to a packed house, people paying $1 to stand down the aisles, and the receipts must have been about $1,000. It is the strongest and most evenly balanced co. that has appeared here this season. F. C. Bangs as John Strebelon rendered the character with great power and finish. Charles Walcot, Signor Majeroni, E. L. Tilton, Joseph A. Wilks and Mrs. Charles Walcot were all excellent. Anna Boyle fainted away twice behind the scenes and appeared to be suffering in reality; and in that case she is entitled to praise for what she did. B., W., P. & W.'s Minstrels 9th to only a fair house. Nothing booked beyond what has already been published in THE MIRROR until some time in May.

Theatre Comique: A variety co. was presented 7th to about fifty people, under the local management of J. F. Rock.

Items: Lillian Chandler, the child violinist of this city, arrived home from her professional tour with the Helen Potter Concert co. the past week.—Dexter Smith of Boston, one of the authors of Revels, was in the audience at the performance of Rice's Surprise Party 7th.—C. H. Smith's New England circuit management with Rice's Surprise Party closed at Springfield 9th.—Cromwell Hill of this city is to manage the Theatre Comique next season, when the cosy little temple will probably pay.—Maggie Mitchell is to appear about May 1.

SPRINGFIELD.

Opera House (W. C. Lenoir, manager): Dion Boucicault in The Shaughraun 5th to big house; support only ordinary. Barney Macauley in Uncle Dan'l 6th to fair business. The play is somewhat changed since last season, but rather for the better; troupe fair. Boston English Opera co. 7th, matinee and evening; big business; troupe rather queer, Dora Wiley and Richard Golden being the redeeming features. Rice's Surprise Party in Horrors 9th to large business. Marion Elmore and Lina Merville were missed. They have joined Willie Edouin's Sparks. E. E. Rice presided at the piano. Booked: Hartz 11th, week; Aldrich & Parsloe 21st; Boston Museum co. in The Guv'nor 24th; George S. Knight in his new play, Government Bonds, 28th.

WORCESTER.

Music Hall (R. M. Reynolds, manager): Mlle. Bernhardt in Camille 4th. The house was fairly filled. The receipts were something over $1,200, showing a depreciation since last Fall, at which time Manager Abbey was offered a guarantee of $2,000 for her appearance here. The Jollities comb. 5th amused a small house. Boucicault as Conn in The Shaughraun 6th had a very large and brilliant audience. His support was hardly up to the usual standard. Sol Smith Russell in Edgewood Folks 7th for the second time this season to a large audience. Booked: 14th, Haverly's Mastodon Minstrels.

Mechanics' Hall (W. A. Smith, secretary): Fast day, afternoon and evening, Baird's New Orleans Minstrels to large houses.

Item: Mlle. Bernhardt left Worcester 4th at the close of her performance on special train for Boston, thereby canceling her Fall River engagement.

MILFORD.

Lyceum Hall: Joseph Murphy's Kerry Gow co. played 6th to poor business. Oliver Doud Byron's Across the Continent to a poor house and limited stage accommodations. Booked: April 12, Martha by the Boston Opera co., Wm. Willis Clark, manager; April 12, Eileen Oge by Catholic Amateur Dramatic co.

Items: The Banker's Daughter is mentioned for April 15.—Frank Rivers, the veteran manager and circus proprietor, is in town.—Bob Ingersoll is expected to lecture here.—A. P. Walcott, of Hudson, has the contract for the Milford Music Hall stage-fitting, comprising eleven sets of scenery, drop curtain, footlights, gas fitting, etc., at $1,100. Wm. Brazier, of Boston, has the contract for frescoing at $1,150. Mr. Walcott painted the Lyceum Hall scenery twenty years ago.

WALTHAM.

Music Hall (Thomas P. Smith, manager): Spaulding's Bell Ringers 7th, matinee and evening, to fair houses. Collier's Banker's Daughter 9th to a fair house. Booked: Maud Forrester in Mazeppa 19th; Harvard College Students in Our Boys 20th.

Items: W. P. Spaulding informed me that he never found business better on the road than at present.—The drama of Ten Nights in a Bar Room will be given in Music Hall 18th instead of 10th, as announced last week.

LOWELL.

Music Hall (Emery & Simons, lessees): Oliver Doud Byron 4th in Across the Continent to a big gallery. Sol Smith Russell in Edgewood Folks 5th to a large house. Collier's Banker's Daughter 6th to a large audience. Howard Athenæum co. gave two performances 7th to big business. Booked: 12th, Mr. and Mrs. George S. Knight in Government Bonds, followed by B., W., P. & W.'s Minstrels and Barney Macauley.

Huntington Hall: Joseph Murphy in Kerry Gow 7th to a large house.

BROCKTON.

Opera House: B., W., P. & W.'s Minstrels to a packed house 7th; show much above the average. Lawrence Barrett in Yorick's Love 12th, Julius Cæsar 13th; advance sales very good. Coming: Collier's Banker's Daughter 14th; George Knight 19th.

Items: It is rumored that Maggie Mitchell will appear at the Opera House some time next month.—NEW YORK MIRROR on sale at Holmes' periodical stand.

GLOUCESTER.

City Hall (J. O. Bradstreet, manager): Joseph Murphy in Kerry Gow came 4th to rather slim business but gave satisfaction. J. O. Bradstreet gave All the Rage 9th to moderate business, but an admirable performance was given. Chanfrau in Kit under C. H. Smith to about $75 8th; performance good. Booked: B., W., P. & W.'s Minstrels 11th, under Manager Bradstreet, and C. L. Davis 19th.

CHELSEA.

Academy of Music (H. C. Pease, manager): Oliver Doud Byron in Across the Continent 13th; business very light. A Celebrated Case was given in very good style 14th by Mrs. Thomas Barry and co. very good attendance.

Items: Mr. Pease is negotiating with several first-class combs.

TAUNTON.

Music Hall (White Bros., proprietors): F. S. Chanfrau 6th to a good house; audience well pleased. Jay Rial's Uncle Tom 7th to light business. Oliver Doud Byron in Across the Continent 9th to a large house. Billed: Robert G. Ingersoll 13th; Lawrence Barrett 14th and 15th.

FITCHBURG.

Joseph Proctor in Nick of the Woods 7th, supported by his daughter, the co. being very poor. Booked: Anthony & Ellis' Uncle Tom's Cabin 21st.

HOLLISTON.

The Jollies' Electrical Doll 6th to a good house.

Michigan.

DETROIT.

Detroit Opera House: Thomas W. Keene was the stellar attraction at this house the past week and was pronounced generally successful; the co. with few exceptions generally condemned. Richard III. was considered the finest impersonation of this now popular tragedian. The enthusiasm he is reported to have aroused in other cities was not observable here, and though acknowledged to be an actor of many original ideas, full of action and commendable in many ways, still there is the something that prevents him from being called a great actor. His readings were thought faulty, his new business introduced considered inappropriate, and in short crudeness is the fit word to use in describing his general characteristics. Frank Roche, to whom is generally intrusted the opposite parts, is not well qualified for the position. Fraser Coulter did some excellent work and some that was unworthy of him. Henrietta Vaders in those parts demanding the "heavy" was excellent, but was disappointing in roles requiring tenderness and emotion. Still the support given Keene was no worse than we have seen Booth surrounded by, and it is one of the most gratifying signs of the times when the people refuse to pay their money to see a star supported by sticks, and flock in crowds to witness a good play like the Banker's Daughter or My Partner presented with a good and evenly distributed co. Lawrence Barrett and John McCullough always had excellent support; Edwin Booth, Mary Anderson and T. W. Keene should insist upon the same. This week, last half, Jane Coombs and co. in Daniel Rochat. Next week Prof. Hartz four nights and Baker & Farron the remaining two.

Whitney's Grand: Closed the past week and to be closed the present. On the 18th the Equine Paradox is announced.

BAY CITY.

Westover Opera House (Clay & Buckley, managers): Robson & Crane played the Comedy of Errors 5th to a good house. Coming: Snelbaker's Majestics 14th; Arlington's Minstrels 18th; Strakosch & Hess English Opera canceled dates; Baker & Farron 20th.

Item: Bardwell's Varieties in this city opened 1st to big business; the co. gave a fair show.

KALAMAZOO.

Union Hall (Chase & Solomon, managers): Helen Coleman's Widow Bedott co. 1st to light business. Strakosch & Hess Opera co. in Bohemian Girl 6th to a house that simply payed expenses. Sprague's Georgia Minstrels 7th to good business. Booked: Denman Thompson 31st.

Minnesota.

ST. PAUL.

Opera House (John Davidson, manager): Charlotte Thompson, supported by a fair co., 4th, 5th and 6th under the auspices of the Allen Light Guards to fine houses in The Planter's Wife, Camille, Jane Eyre and East Lynne. Miss Thompson's Camille was a beautiful and artistic conception, receiving great applause and an enthusiastic call before the curtain. Booked: Haverly's Widow Bedott co. 8th and 9th; Strakosch & Hess Grand Opera co. 11th, 12th and 13th.

Conley's Varieties continue to draw good houses.

Items: Nearly $3,000 taken in already for tickets to Strakosch & Hess' entertainment.—The Charlotte Thompson co. speak in high terms of THE MIRROR and its reliability in regard to routes and general information to the profession.

MINNEAPOLIS.

Academy of Music (Herrick Bros., proprietors): Haverly's Widow Bedott 6th and 7th to big business. Bishop and Barrows as the Widow and the Elder were exceedingly funny, and kept the audience in a roar. The play, however, is open to unfavorable criticism. Forbes' Comedy co. in Our Boarding House and Black Diamonds 8th and 9th to fair business. Coming: 14th, 15th and 16th, Strakosch-Hess Opera co.

Pence Opera House (Miss Phosa McAllister, lessee and manager): The week opened with Kathleen Mavourneen, giving way on 7th to Guy Mannering, which held the boards the entire week to good business. Miss McAllister as Meg Merriles made a decided hit, and the Dandie Dinmont of S. K. Chester was about the most satisfactory bit of work he has given here. Underlined for coming week, The Veteran.

Missouri.

ST. JOSEPH.

Tootle's Opera House (C. F. Craig, manager): Kate Claxton in Two Orphans 4th to large business; co. in the main weak. Bob Burdett to large and highly gratified audience 5th. Willie Edouin's Sparks 7th to good business. Coming: 15th, Salsbury's Troubadours; 16th, McConnell's Arabian Night; 19th, Joseph Jefferson; 21st, Standard Theatre co.; 22d and 23d, Thomas W. Keene; 25th, Haverly's Widow Bedott; 30th, Haverly's Black Forty; negotiations pending for Lawrence Barrett.

Items: Bob Burdett was banqueted at the Pacific by the Press Club after his lecture. The remarks of one of our morning newspapers was quite rich concerning how Mr. Stevenson lost his identity in the dual role of Jaques and the Chevalier, etc., when really Mr. Stevenson was in Chicago on some private business. Mr. Arnot doubled Jaques and the Chevalier.

SEDALIA.

Smith's Opera House (George T. Brown & Co., managers): Willie Edouin's Sparks co. 4th gave the most enjoyable performance of the season to a good house.

Items: Mrs. F. S. Guise and the Misses Marion Elmore, Lena Merville and Lilian Russell, who joined the co. at St. Louis, made their first appearance with them here.—Sells Bros.' Circus will be here May 5.

New Hampshire.

MANCHESTER.

Manchester Opera House (E. W. Harrington, manager): Collier's Banker's Daughter 4th to a large audience and gave satisfaction. Deacon Crankett 5th to a rather small house. The changes in the co. since its last appearance here have weakened it very much. Rice's Surprise Party played Revels 7th to a large and delighted audience. Billed: The Knights in Government Bonds; B., W., P. & W.'s Minstrels 13th.

Music Hall Variety Theatre (S. R. Hannaford, manager): This week Levantine & Earle, Louise Lamont, Earle Remington, Hines & Blossom, McGill & Ryland, and Maj. Gorman appeared to good houses.

Nothing booked at Smyth's Opera House.

PORTSMOUTH.

Music Hall (John O. Ayers, manager): Bennett & Moulton's Juvenile Opera co. 7th in Chimes of Normandy to fair biz. Harry Hamblin, the boy artist of the co., is a prodigy. Mr. Bennett has retired and his place is taken by Messrs. Johnson & Stevenson. Booked: Maude Forrester as Mazeppa, 15th; Chanfrau as Kit, 18th, Barney McCauley, 19th; C. D. Davis, 22d; Mrs. Scott-Siddons, 26th; Neil Burgess, 27th; Theodore Thomas has asked for dates for his orchestra which will probably be late in the season.

Franklin Theatre (A. Stevens, manager): Booked: Barton Opera co. in Betsy Baker 13th.

CONCORD.

White's Opera House (H. Hobbs, manager): Owing to indifferent management Bunnell & Moulton's Juvenile Opera co. played to the smallest house of the season 6th; show and co. fair. Boston Opera co. in Betsy Baker 12th.

New York.

BUFFALO.

Academy of Music (Meech Bros., proprietors): Neil Burgess' Widow Bedott co. drew fairly full houses for three nights. Neil Burgess as the Widow is as funny as ever. Mr. Stoddard could hardly be improved on as the Elder, but the rest of the co. are hardly up to the standard. Fun on the Bristol closed a successful engagement 9th. The piece is very much improved since its first representation. Hazel Kirke this week for three nights, and the diagram already shows that it will be a drawing card. The balance of the week J. W. Carver will present his adaptation of Rip Van Winkle. Mitchell's Pleasure Party in Our Goblins the following week.

The Adelphi (Lang & Traller, managers): Frank Wright was the attraction the past week in his new play Griffith's Luck, and drew fair houses. This week a good bill is presented; the principal performers engaged are Manchester & Jennings, Etta Banker and Florence Wells, Charles McCarthy, George W. Monroe, The Merriseys, Clark & Edwards, Julia Walcott, McVicker & Saunders and Maude Morrissey.

Items: Snelbaker & Benton's Majestics Consolidation played to packed houses at this hall 8th and 9th in a first-class variety entertainment.—We are to have the great whale on exhibition for five days, commencing 13th.

ROCHESTER.

Corinthian Academy of Music (Arthur Leutchford, manager): Gounod's opera of Romeo and Juliet was presented by the Emma Abbott co. 5th. The audience was a large one, filling every available seat, and disposed to be quite enthusiastic. In regard to the opera itself I ought to be very modest about expressing an opinion after a first hearing, but I confess I was not much impressed with it. The strength of the work lies in the concerted music rather than in the solos. Some of the choruses were very fine, and as a rule well rendered. Miss Abbott seemed fresh and unwearied, looked particularly charming in the character of Juliet, and sang the part with great earnestness. William Castle as Romeo was cordially greeted. His manner and fine stage presence remain unchanged, but his voice, alas! is rapidly failing. Fra Diavolo was given at the matinee 6th and the Bohemian Girl in the evening to fine audiences. The co. supporting Miss Abbott is, with a few exceptions, a good one. Denman Thompson presented Uncle Josh to large houses 7th, 8th and 9th. Booked: M. B. Curtis 11th, 12th, 13th and 14th; Mitchell's Pleasure Party 15th and 16th; Helen Potter's Pleiades 23d and 25th.

Grand Opera House (Joseph Gobay, manager): Fun on the Bristol was the attraction the first three nights of the past week. Kate Castleton, Marion Fiske, John F. Sheridan and William Courtwright created a most favorable impression in their several roles. The play is a mirth-provoking one. Neil Burgess' Widow Bedott co. did a fairly remunerative business 7th, 8th and 9th. Booked: Madison Square co. in Hazel Kirke 14th and 16th.

Washington Hall (M. Filon, proprietor): Bunnell's Museum drew large audiences during the past week. The engagement closes 16th.

SYRACUSE.

Wieting Opera House (P. H. Lehman, manager): Emma Abbott is a very pretty woman; she is also fortunate in possessing a highly enterprising manager, who fully understands the virtue of printer's ink. Reportorial "taffy" regarding the "Abbott kiss," "Abbott love," etc., is as common as Spring colds. The natural sequence of advertising is large houses, consequently on the evening of the 4th a good-sized audience applauded to the echo the efforts of the star in the opera of Lucia di Lammermoor; however, all unite in extolling the merits of the lady's personal charms; there is a diversity of opinion in regard to her dramatic and artistic abilities. Brignoli was ill, and so Castle was substituted as Edgardo. The cast and chorus are not particularly brilliant. Snelbaker's Majestic Varieties drew a large gallery and fairly filled down stairs house 5th; outside of Little All Right there was nothing startlingly original in the entertainment. Barlay Campbell's Galley Slave comb. were rewarded with liberal patronage 6th; the co. are fully competent, although some of them are decidedly stagey. General Kilpatrick lectured 8th to good business. Booked: M. B. Curtis' Sam'l of Posen; Hazel Kirke, 18th, 19th.

Items: Stuart Herschman will be in advance of Abbott Opera co. next season. Mr. Floyd of Sam'l of Posen is in the city. Much interest exists among professionals as to "THE MIRROR'S Job Printing establishment."—The "Managers' Directory" shows where the live people reside. Frank Roraback of this city is singing Grenicheux in Chimes of Normandy at the Winter Garden, San Francisco, Cal. Chase Music Hall was occupied with local musicals last week. Mrs. Hattie E. C. Russell, a local violinist, has been presented with a violin 125 years old by Luke Goddard of Paris. Parties are trying to organize a variety co. here. O. S. Fowler, the phrenologist, lectures at Wieting, 11th, 12th, 13th, 14th. There is a rumor of a new opera house in the air, but it will hardly pay, as the two we have absorb all our citizens' wealth in patronizing attractions.

ALBANY.

Leland Opera House (J. W. Albaugh, manager): I rather think the management of Mahn's Opera co. made a mistake in running Boccaccio for the entire week. A co. to draw remunerative business here for that length of time must present an entertainment of an unusually high order of merit, and even then it is doubtful if the receipts at the close of the engagement show a startling profit to the management. The Mahn co. presented Fatinitza here last season in a highly satisfactory manner, and as we have not had as yet a superior of that favorite opera its production would have benefitted the finances of the co. considerably. Jeannie Winston renewed the favorable impression of her former visit; the chorus was large and well drilled. Booked: 11th, one week, Rice's Surprise Party; 21st, 22d and 23d, Lawrence Barrett.

Tweddle Opera House (William Appleton, manager): Booked: 22d, Clara M. Spence in dramatic recitations; 25th and 26th, E. P. Burbanks.

Martin Opera House (Col. Foote, manager): Denman Thompson 4th to a large and well pleased audience. Rentz's Female Minstrels 8th gave a first-class variety show and omitted the usual "loudness." A large audience was attracted. Coming: 15th and 16th, Haverly's European Mastodons.

Levantine's Novelty Theatre (Frederick Levantine, manager): Business continues good.

Items: Manager Albaugh's lease of the Leland Opera House expires August 27, when he will retire from the managerial field in this city and confine his attention wholly to his Washington and Baltimore theatres. Mr. Albaugh has done his utmost to satisfy the Albany public, which is a notoriously fickle one to please, and that his endeavors have not met with the success they merit is not very complimentary to the tastes of our people. Mrs. Charles E. Leland, the wife of the present owner, has secured a three years' lease of the house, and will take possession immediately after the departure of Mr. Albaugh. Many needed improvements in the way of new scenery, upholstery, etc., will be made during the Summer months, and the new manageress has been in New York during the past week securing attractions for next season.—The Clark Sisters of this city are members of Mahn's Opera co.—Clayton R. Haskins of this city will be treasurer of the Leland under the new management.—Manager Appleton has been in New York during the week securing attractions.—Mrs. Charles E. Leland was formerly known to the dramatic stage as Rose St. Clair.—Mrs. Crane, the distinguished teacher of the Delsartian system of dramatic expression, is spending a few days in town.

TROY.

Griswold Opera House (M. F. B. [illegible]

[CONTINUED ON EIGHTH PAGE.]

NEW YORK MIRROR

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HARRISON GREY FISKE, EDITOR.

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NEW YORK, APRIL 16, 1881.

Mirror Letter-List.

Abbott, Emma	Irving, Phil H.
Adrion Rose	Ingraham, Prentis
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Barrett, Lawrence	James, W. St. G.
Beaven, Alfred	Kruger, Jacques
Barnes, W. D. (3)	Kemble, Frances.
Burgess, Neil	Knutt, A. P.
Bonner, Robert	Kane, Georgie
Belmont, Grace	Knight, George S. (3)
Boucicault, Dion	Lavell, Will D.
Brown, W. L.	Lotta
Beardsley, Fannie	Livaudais, H.M.D. (2)
Barry, T. W.	Lewis, W. T.
Comley, A.	Lancaster, Lillian (2)
Carrington, Abbie	Levanion, Alfred
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Cherie, Adelaide	Lewis, Morris
Campbell, Bartley	Lee, Amy
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Cody, Fred	Manfred, Louise
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Chase, Clara J.	Montaigne, Clarence
Chapman, F. M.	McCullum, J. C.
Chalfin, W. D.	Merrill, I. T.
Craig, C. G.	Mackenzie, Archie
Clark, Attie	Manning, F. M.
Charles, Miss M	Morrison, James
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Campbell, Wm. H.	Marston, E. W. (5) telg
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Costello, James	McKay, Andy
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Carina, Mme.	Montgomery, H.W. (2)
Cavendish, Ada (2)	Morton, Charles
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Chambers, Augusta	Nottingham, Albert
Conner, Capt.	Nellie (9)
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Clark, S. H.	Paulding, Fred
Du Flon, E. Walter	Praeger, Adelaide
Dorr, William	Phillips, Gus
Duprez & Benedict	Palmer, Minnie
Desden, M.	Potter, Helen
Dayton, Lillian,	Plaisted, P. S.
Dalziel, D.	Plympton, Eben
Demerest, G. W.	Pease, Harry
De Estee, Helen	Rigby, James
Dobson, Frank	Roberts, Richard E.
Dunn, Julia E.	Rebers, Sallie
Du Breul, A. F.	Roeding, Louis
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DuBois, S. C.	Runnells, Bonnie
Duignan, Mr.	Rigl, Emily
Daniels, Charles W.	Rogers, Ben G.
Duncan, W. P.	Scott, Andrew (2)
Darling, Mrs. A. B.	Stone, Henry F.
Egbert, Annie	Sedgwick, Helen
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Field, Kate	Schwab, F.
Goffer, Wm. H.	Saupigno, Max A. L.
Greaves, Estelle	Stevens, John A.
Garret, H. C.	Thimel, Adam
Gosche, Jacob	Thompson, Den
Garthwaite, Fannie	Tannehill, Frank
Graham, R. E.	Tanner, Rose
Gloeckner, George	Travers, Helen
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Germon, J. D.	Wood, J. R.
Gran & Wolfsohn	Wettach, August
Gilmore & Benton	Walters, George W.
Gould, W. W.	Wall, Harry
Gunther, A. C.	Warde, Fred B.
Gulick & Blaisdell	Weber, Sophie
Hicks, Charles H. (2)	Williams, Barney
Hofele, F. W. (2)	Wood, Aggie
Hickey, S. M. (2)	Welby Bertha
Houpt, Emily	Williams, Georgie
Harold, Donald (2)	Walsh, Minnie (2)
Holmes, Matt	Young, Fred A.
Hutchings, Alice	Yearance, Frank L.

The New York Mirror has the Largest Dramatic Circulation in America.

The Programmes and Prospects of Easter.

Next Monday the long Lent will be over, and the theatres will resume their prosperous season. With Lent will also go away the mammoth circus which, for three weeks, has been taking $7000 a day out of the pockets of the public and the treasuries of theatrical managers. The Herald scare about the Union Square is by this time forgotten, but not forgiven. Nothing remains, therefore, to prevent an unprecedented rush of business during the last few weeks of this exceptional season. Certainly the managers have done everything possible to deserve and attract the Easter crowds. We cannot recall any period when the amusements offered to the New York public were so varied, so popular, and of so high a class of excellence.

Beginning with the further uptown theatre, we are to have Billee Taylor, still in its first, fresh run at the Standard; Cinderella at School, which is as lovely and lively as ever at Daly's; Steele Mackaye's Company, of which we shall have more to say presently, at the Bijou; the favorite Olivette at the Fifth Avenue; Bernhardt's farewell engagement at Booth's; the perennial Hazel Kirke at the Madison Square; Fun on the Bristol at Haverly's Fourteenth Street; little Lotta at the Park; Felicia, with its great cast, at Union Square, and Clara Morris thrown in on Saturday evenings; the new London spectacle. The World, at Wallack's; the inimitable Boucicault at Niblo's; the last month of Harrigan and Hart at the Opera Comique; Madame Giestinger at the Thalia; Herrman, the wizard, at the Windsor; the last week of the San Francisco Minstrels at their handsome hall; the Acme Olivette at the Brooklyn Park; Neil Burgess, as Widow Bedott, at the Brooklyn, E. D., Novelty; Col. Mapleson's farewell benefit at the Academy of Music; a grand military drama at Aberle's; the greatest burlesque show on earth at Tony Pastor's; and let the public go where they will, they are sure to get their money's worth and be heartily amused and interested at any part of this Easter programme, to which our managers can point with justifiable pride, and which may be compared unhesitatingly with any other city in the world.

But, behind these Easter attractions come promises of novelties quite as extraordinary for this period of the season. Manager Palmer will produce a new play, Raymonde, by Dumas, with Clara Morris as the heroine, although he closes his season this month. Manager Daly ends his season on the 28th, but the All the Rage company will follow. Boucicault will probably produce his O'Dowd at Niblo's, and will certainly deliver Sunday lectures on Ireland, while following him is to be a grand spectacle, Castles in Spain, by a Spanish author and composer and an American company. Bernhardt will produce two new French plays during her ten nights' engagement, La Princesse Georges and L'Etrangere. Harrigan and Hart will open their splendid new theatre with a new Mulligan vaudeville in August. M. De Beauplan's grand French opera troupe, with particular stress upon the ballet, is coming to the Academy. One would suppose this to be the commencement, instead of the end, of the season upon reviewing the announcements of the managers, who are as full of pluck and enterprise as if they were not weathering one of the worst Lents in theatrical records. Are we not right, then, in insisting that they deserve the Easter prosperity?

It will be generally admitted, in and out of the profession, that the most important of the Easter announcements is that of the return of Steele Mackaye to New York, with his own company, in his own play, Won at Last. We shall not enter, at present, upon any discussion of the disputed points between Mr. Mackaye and Manager Mallory, of the Madison Square; but shall confine ourselves to facts that are conceded. Mr. Mackaye certainly designed the beautiful and unique little theatre which has been nicknamed "the Miracle." He invented the double stage, which has proved such a wonderful advertisement. He wrote Hazel Kirke, which has attained a run unprecedented on this continent. He drilled the original company, which made that play famous. Having done all this—having given the metropolis a new theatre, a new play and a new stock company—differences arose between himself and his partner, and, as the first result of the litigation, Steele Mackaye severed his connection with the theatre at which his play is running. But, instead of sitting down to bemoan his losses and his disappointments, Mr. Mackaye at once set to work to organize another company, to bring out another play and to build another theatre, and his Bijou engagement is but the beginning of his new campaign.

In preparing for this Bijou opening, Mr. Mackaye has proceeded upon precisely the some plan that resulted in the astonishing success of Hazel Kirke. He has taken Won at Last, which was originally produced at Wallack's; changed, amended and improved it; organized a very strong company; disciplined and moulded them into their parts by a provincial tour, and assumed the principal character in the revised play himself—thus becoming a star, as well as author, stage director and manager. In case of an injunction by Marshall Mallory—although we trust that we shall have no more litigation—it has been arranged that Mark Pendleton, who now plays Lieut. Tracy, shall take Mr. Mackaye's part in Won at Last, so that there will be no interruption to the performance. We hope and expect that Steele Mackaye and his company will be warmly welcomed by the public, and, on behalf of the managers and the profession, we extend to him the heartiest congratulations upon his return to the metropolis. Manager McCaull is sure to put Won at Last handsomely upon the stage; we hear great praises of the Lady Grace of Belle Archer, the Mrs. Bunker of Louise Sylvester and the old Professor of Mr. Mackay, as well as of the Sir John Fleming of Steele Mackaye, and we anticipate a success that shall encourage Mr. Mackaye to persevere in his project of a new theatre, just as his preliminary season at Heller's Hall encouraged him to establish the Madison Square. It is the best thing possible for the profession to have such an energetic, conscientious, enthusiastic and original genius back again in the managerial ranks.

The programmes and the prospects of the Easter season, therefore, seem to us equally bright and satisfactory. The regular season will end earlier than ever this year, and the brief Summer season is not expected to extend beyond the Fourth of July, when the regular season used to close in the good old days of few theatres and few actors. But both managers and actors have made plenty of money this year, and they will be even more glad of a rest than the public, who have never been better amused.

Why should a blonde actress weigh less than a brunette? Is it because her hair is lighter—or why?

Owens ought to change his lithograph to look a little like himself, or change himself to look a little like his lithograph.

The toe of a cowhide boot, located in the right spot, is of more value to the young gamins that infest the shows on the Bowery than all the ordinances our city fathers can pass.

Labor is a noble institution, but when a stage manager has to break the property boy's back with a table leg to make him get down to his work, it looses its value.

A city paper speaks of an actor "with a half-jaunty air about him." Yes, we've noticed it often, but it was a sort of demi-johnty air.

We wish our friends to remember that because we are well dressed, it doesn't follow that our pockets are full of theatre tickets all the time.

The sleeve-buttons for negro minstrels are so large now-a-days that they hide soiled cuffs.

A deaf actor in Cleveland was arrested last week for theft. He had a hearing the next day.

One of the coryphees at Niblo's last week had her jewelry stolen. Poor thing! She will freeze yet this season if it is not recovered.

If some agents were as thin as the statements they make concerning the season's receipts, they would have to be anchored to keep them from blowing away.

More About Michael Strogoff and Copyrig Law.

EDITOR NEW YORK MIRROR:

DEAR SIR:—In your last issue, in an article relative to "Michael Strogoff and Different Views Upon the Subject of Copyright," I noticed some wild statements with reference to the forfeiting of a copyright, one of which is as follows: "The author of a play must deposit two manuscripts or printed copies with the Librarian to make his copyright good."

The following extract from the copyright act ought to be sufficiently clear on this point:

"3. Within ten days after publication of each book or article two complete copies of the best edition issued must be sent to perfect the copyright, with the address Librarian of Congress, Washington, D. C."

By this it is clear that two printed copies of the best edition issued, and not written manuscripts, must be sent within ten days after publication, and the person obtaining a copyright cannot comply with this requirement, neither is he required to until after publication, and if his work is not published his copyright will hold good. Another extract from the copyright law is as follows:

"7. The time within which any work entered for copyright may be issued from the press is not limited by any law or regulation, but depends upon the discretion of the proprietor. A copyright may be for a projected work as well as for a completed one." A.

April 4, 1881.

The "wild statements" to which our correspondent refers occurred in an interview we had with several gentlemen upon the subject—among them one of our well-known judges—and while in the main their statements were not in accord with the literal meaning of the copyright law, as many understand it, we gave them simply as their views. Our correspondent is quite right concerning the necessity of an author depositing, within ten days after the *publication* of a book, two copies of the work with the Librarian, but it is not required that the manuscript of a play has to be similarly treated. We do not know from what source he obtained section three, above quoted, but section 4,959 of the "Law of Copyright of the United States, from the Revised Statutes of December 1, 1873, amended by act approved June 18, 1874," which is the latest law upon the subject, says:

"The proprietor of every copyright book or other article shall deliver at the office of the Librarian of Congress * * * within ten days after its publication, two complete *printed* copies thereof, of the best edition issued, or description or photograph of such article."

In this section there is nothing said about the best edition being deposited "to perfect the copyright," nor is there in any other section of the law before us, but the opinion of the Librarian upon the subject is, that "a certificate of copyright is *prima facie* evidence of exclusive title"—whether it be of the title of the work or the work itself, and any one can be enjoined from usurping the title of any dramatic composition so copyrighted by appeal to the proper tribunal by the holder, and it is not held to be necessary that copies of the manuscript be deposited to secure a copyright of a title. This is an endorsement of the position we take that a copyrighted title, whether it be local or from a foreign work, is strictly valid, and that the holder can, by legal process, prevent its use by any other person. For instance, the words "Michael Strogoff, or the Czar's Courier," were copyrighted in 1871, under the latest approved law, by a party in California, who dramatized the book. The owner of this certificate, in the judgment of the Congressional Librarian, has absolute control of those words as applied to a dramatization for public representation, though there may be one hundred dramatizations of the same work by as many different persons. While there is no special provision in the copyright law covering this particular case, the opinion of Hon. A. R. Spofford, the Librarian, is entitled to more than ordinary weight, for he doubtless has cognizance of many identical cases in support of his views. In reply to certain questions propounded to him, Mr. Spofford has addressed us the following communication, which may be of interest to authors and others:

LIBRARY OF CONGRESS,
WASHINGTON, April 4, 1881.

EDITOR NEW YORK MIRROR:

In reply to your communication of the 1st I have to advise you that no question concerning the validity of a copyright can be determined under our laws by any other authority than a United States Court.

This office has no discretion or authority to refuse any application for a copyright coming within the provisions of the law, and all questions as to priority or infringement are purely judicial questions, with which the undersigned has nothing to do. A certificate of copyright is prima facie evidence of an exclusive title, and is highly valuable as the foundation of a legal claim to the property involved in the publication.

As no claim to exclusive property in the contents of a printed book or other article can be enforced under the common law, Congress has very properly provided the guarantees of such property which are embodied in the "Act to revise, consolidate and amend the statutes relating to patents and copyrights," approved July 8, 1870. If you obtain a copyright under the provisions of this act, you can claim damages from any person infringing your rights by printing or selling the same article; but upon all questions as to what constitutes an infringement, or what measure of damages can be recovered, all parties are left to their proper remedy in the courts of the United States.

It is free to any one to dramatize any work not protected by copyright (as of foreign authors), and there may be as many separate copyrights secured as there are different versions from an unprotected original.

Very respectfully,
A. R. SPOFFORD,
Librarian of Congress.

Miss Laura Joyce.

We present Laura Joyce's picture this week. She is singing in Cinderella at School at Daly's and she has become a favorite with New Yorkers this Winter. She will probably not travel with Daly's road company this Summer, but sojourn quietly instead among the Catskill Mountains.

PERSONAL.

COWELL.—Sydney Cowell—one of the best little women in the world—is still playing Dolly Dutton at the Madison Square. She is a charming little actress.

GOODWIN.—Nat Goodwin will take a flying trip to Europe, starting on the 3d of June.

VADERS.—Henrietta Vaders will star next season in Lady Macbeth, Julia, Rosalind, Evadne, etc.

GREY.—Miss Blanche Grey, after a long absence, is about to resume her position on the stage.

PAULDING. Frederick Paulding disbanded his company at Crawfordsville, Ind., last Saturday.

WINTER.—William Winter wrote the ablest criticism on The World that was published Wednesday.

GEISTINGER.—The celebrated German actress, Mme. Geistinger, has been secured for next season at the Thalia Theatre.

IRVING.—Henry Irving has played the Corsican Brothers one hundred and eighty times during his late season in London.

ROGERS.—John R. Rogers, Esq., is in town at the Morton House. The gas-metre was taken down immediately on his arrival.

BELL.—Digby V. Bell, having recovered sufficiently from his recent severe accident, will appear as Jack Polo, in Cindrella at School, to-morrow evening.

ANDERSON.—Mary Anderson is resting this week, but will resume her travels on the 18th at Nashville, Tenn. Her season thus far has been exceedingly prosperous.

MARKHAM.—Pauline Markham will play Henrietta in the Two Orphans, at Paterson, N. J., next Monday night. Laura Alberta will take the part of Louise.

FIELD.—Miss Kate Field is so badly afflicted with a bronchial disorder that she will be compelled to abandon her recitals and go abroad for treatment.

ALDRICH.—Louis Aldrich has almost recovered from his recent throat trouble, and played his part of Joe Saunders, in My Partner, at Niblo's, last Monday evening.

WARDE.—Fred B. Warde will shortly go to Europe, a contemporary says, "to prepare for his starring tour next Fall." Prepare what? Isn't it to obtained on this side?

ROWE.—George Fawcett Rowe will, during the latter part of August, appear at the Fifth Avenue in a new play. His engagement lasts through the month of September.

BIRCH.—Billy Birch is suffering from a rheumatic attack, which prevents his appearance at present, and the obese John Hart has taken his place in the burlesque of Billy the Tailor.

BUTLER.—Miss Madge Butler, of Campbell's My Geraldine troupe, had her pockets picked of $50 in money and other valuables on the cars last week, between Terre Haute and Indianapolis.

TEARLE.—Osmond Tearle has had some trouble with his left eye. He had it lanced Monday, and it looked badly. Tuesday night in The World he covered the blemish by a clever make-up.

DYAS.—Miss Ada Dyas, who is sojourning at Ledgewood, Norwalk, Conn., has been dangerously ill with a severe attack of pleurisy, but we are happy to announce that she is speedily convalescing.

FROHMAN.—Gustave Frohman, manager of the Hazel Kirke traveling combinations, is at present in the city, organizing another party to play the same piece. Gus will have his hands full of Hazels shortly.

ALBAUGH.—Manager J. W. Albaugh relinquishes his lease of the Leland Opera House, by expiration, on the 27th of August, and Mrs. Charles E. Leland will assume the responsibilities of management for three years thereafter.

VOKES.—It is said that four wealthy Englishmen accompanied the Vokes family across the ocean, and they hired a box during the entire Boston engagement, and will do the same thing in the other cities. What's this?—taffy, gas or advertisement?

SHOOK.—Sheridan Shook has secured control of the building adjoining the Union Square Theatre, and will convert it into stores and an extension of the Morton House. Frequenters of the theatre will be glad to know that the livery stable at this spot will disappear by the first of May.

O'NEIL.—Manager A. M. Palmer has offered James O'Neil $10,000 for a season of nine months, to play Charles Thorne's part in Felicia, which was declined. The offer is a munificent one, and either Mr. O'Neil hadn't his wits about him or he has something more remunerative in view. But to our mind "a bird in the hand"—the proverb is something musty.

SELWYN.—Blanche Selwyn, a very popular specialty artist, died in Boston last Friday of hypertrophy, or enlargement of the heart. She had just concluded an engagement in Boston, and was to have opened in Philadelphia on the 4th inst., when she was suddenly stricken down. She was the wife of Benj. Gilfoil, the comedian, and left a little eight-year-old daughter.

DAVENPORT.—Fanny Davenport's glass dress, now in process of construction, is to have trimming of glass lace, and a long Princesse train of one solid piece of woven glass. It is cut surplisse at the neck, and joined at the shoulders with corded glass. We can imagine the crash which will follow Armand's paroxysmal grasp of the glittering waist of Camille, and the suppressed rage which will probably burst forth behind the scenes as the cherished pieces are handed to her on a salver.

MORTIMER.—Gus Mortimer, agent for Fanny Davenport, had two front teeth accidentally driven down his throat while trying his hand at acting with a holiday company on Fast night near Boston. Somebody behind the scenes threw a shoe which contained a last at him, with the above result. Gus has renounced the stage forever. How strange are the affairs of the world. Now if the same experience had attended the multiplicity of bad actors on the American stage and with a similar determination, how quietly Shakspeare would be lying in his grave to-day.

TELEGRAPHIC NEWS.

[Dispatches must reach THE MIRROR before 5 p.m. Wednesday, to insure insertion.]

NEW HAVEN, Conn., April 11, 1881.

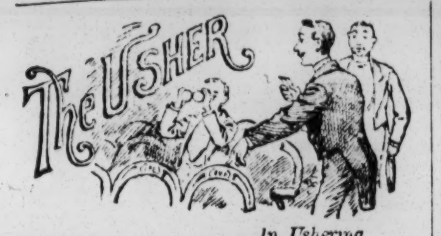
EDITOR NEW YORK MIRROR: Steamer Erastus Corning with Haverly's European Mastodon Minstrels en route from New York to New Haven on fire last night. Cool courage of all extinguished flames and avoided terrible disaster. Zanfretta, the clown, merits especial mention for heroism.

CHARLES FROHMAN, Manager.

SAN FRANCISCO, April 12, 1881.

EDITOR NEW YORK MIRROR: The Tourists opened at Baldwin's Theatre, Monday night, to a $1,650 house.

W. A. MESTAYER.



In Ushering
Mend him who can! The ladies call him, sweet.
—LOVE'S LABOR LOST.

The dramatic supplement to Mr. A. C. Wheeler's Tarrytown *Press*, *Nym Crynkle's Sillyton*, has been making astounding progress within the past fortnight. Two weeks ago its success was first demonstrated by coming out on Monday at 11 a.m. instead of the previous Thursday at 11 a.m.—the day and hour at which it was due on the fleet Hudson River canal-boat that expresses it to this city. Last week the success of the *Sillyton* was so overpowering that it did not publish at all, and the editor advertised in Sunday's *Herald* a card drawing attention to this remarkable feat of journalism. If the *Sillyton* continues to leap as rapidly hereafter into public favor I shall not be surprised to find another number on the news-stands next Christmas. Mr. Crynkle has my heartiest congratulations upon the remarkable success of his journal.

* * *

It is funny to listen to the observations that actors are in the habit of making when questioned about the merits of their brethren. Within the range of my recollection there is no instance that I can recall of credit being given where credit was due between gentlemen of the profession. It is worthy of remark that it is the artistic and not the personal character of their fellows that are sneered at, laughed at or caviled at by actors. I was considerably amused the other morning, while taking a bite of late breakfast in the Union Square *cafe*, at a conversation I could not help overhearing between several well-known gentlemen, among whom were Nat Goodwin and Charles Thorne.

"There's X," said one, "have you seen him in the Scrap of Paper?"

"Yes," laconically replied another.

"What do you think of him as an actor," continued the first.

"He's a devilish good fellow."

If you had been there to see the peculiar elevation of the eyebrows and the significant intonation of the voice that marked this speech you would have instantly measured the speaker's estimate of X as a blanked bad actor, and chuckled in your sleeve at the piquante display of theatrical nature, just as I did.

* * *

Joe Emmet is all right again. No better proof of this can be found than in the fact that the managers whom he "disappointed" some months ago engaged him again, and are playing him to business that is simply immense, in every sense of the word. I have another and a better reason for believing his reform to be sincere and genuine. Monday afternoon I saw him walking leisurely down Twenty-third street. His patent leather shoes contrasted strikingly with their yellow leather tops; his ulster reposed lightly on his left arm, its Sing Sing stripes floating like a starry banner in the April gusts of wind and dust; a shiny silk hat surmounted his oily black locks, and a prodigously long *Reina Victoria* left a trail of blue smoke in his wake. In itself, Emmet's appearance was a curious study, and involuntarily the thought flashed over my mind that when vulgarity of taste is present in a man's composition, the acquisition of money tends only to intensify and develop rather than subordinate and eradicate it. When Emmet counts over his five or six hundred every night the idea never entered his mind of expending a small amount of it to purchase the clothes and outfit of a gentleman. Nothing if not flashy, the *canaille* of society or of the stage values wealth only in proportion to the extent with which it enables him to gratify his horsey inclinations. But I am digressing, as the story-teller always says as an excuse for the injection of his personal conceits. As Emmet approached Seventh avenue a fire-engine dashed by, the horses galloping as only fire-horses can, and the men clinging on in that miraculous way known only to themselves and a practical Providence. Emmet stopped short. A hose cart clattered after the engine and then followed the insurance patrol and a crowd of men and boys. Emmet ran like a deer to the corner, took in the direction of the conflagration, and the last I saw of him was a vision of striped ulster, yellow topped boot, and shiny silk hat vanishing out of sight down the middle of the street.

* * *

This is the reason why I have faith in Joe Emmet's reform. One of the most attractive features of Uncle Josh Whitcomb's character is his innocent love of the excitement of a fire. Emmet, the flesh-and-blood man, shares the sentiments of Den Thompson's stage man, and the adult who enjoys all the pleasure of a boy in chasing a fire-engine must have something good away down in the hidden recesses of his nature. Emmet has, and he'll turn out a respectable citizen yet. Mark my words—the fire-engine test of a man's worth and probity never miscarries.

Anna Backs Down.

For several weeks Anna Dickinson has been billed to play Claude Melnotte on the Salvini off nights, and there been not a little anticipation of the event which would bring her out in a male character. Some time last week Anna got huffy over something and announced to her manager, John Stetson, that she would not play in Philadelphia. Since then a small fortune has been spent in telegrams. Messrs. Goodwin and Zimmerman had a regular contract with Stetson and finally Mr. Goodwin telegraphed Stetson that Anna must play or take the consequences in a suit for breach of contract and damages. Stetson repeated the telegram to Dickenson and ordered her on for rehersal for Monday and went to Philadelphia himself on Sunday to see about it. Anna didn't turn up, however. She was locked up in Elizabeth, N. J., and refused to answer telegrams and positively declined to come to Philadelphia, notwithstanding the fact that when she left the Continental Hotel more than a week ago she forgot to give up her room and her board is accumulating. Stetson says he has no idea why the gentle Anna acts so. He expects her to break her Boston engagement next week and he intends to sue her. It is a curious mix. There was a big sale of seats, and had Anna played there would have been lots of fun.

When the Opera House opened Tuesday night the Dickinson was still among the missing; and placards were put out announcing that John Stetson's Company would play The Guv'nor. Money was refunded to such as desired it. To make himself right with the public Stetson issued a card reciting the facts in the case and giving the terms of the contract. They are binding, and Stetson will probably take the matter into court. According to the contract Anna was to receive one-fourth of the receipts up to $800, and one-third of the receipts amounted to more than that sum. Mr. Stetson issued the following card Wednesday:

TO THE PUBLIC.

Mr. John Stetson regrets to be compelled to acquaint the public that Miss Anna Dickinson, without assigning any reason whatever for her conduct, has seen fit to violate her written engagement to appear at the Chestnut Street Opera House in the character of Claude Melnotte. The lady, although repeatedly solicited by Mr. Stetson to carry out the conditions of the contract into which she had entered at her own special desire, has persistently declined to either attend the rehearsals of the play or even to come to Philadelphia.

Miss Dickinson, with lofty contempt either for professional etiquette, commercial integrity or public opinion, utterly refuses to assign any reason whatsoever for her breach of faith, and Mr. Stetson has no alternative but to ask the Philadelphia public to credit him with having used every exertion in his power to further the interests of a lady who is held in such high estimation in our city, but who has, by ill-judged advice, thrown away the best opportunity that will probably ever be offered her of proving her histrionic merit. Subjoined is a copy of the contract between the parties:

MEMORANDUM OF AGREEMENT,

Entered into this sixteenth day of March, 1881, between John Stetson, manager of the Globe Theatre, Boston, Mass., and Miss Anna Dickinson, of Philadelphia, Pa., witnesseth: That the said Stetson engages the said Dickinson to render services at the Globe Theatre, Boston, Mass., for three evenings and one matinee, said Dickinson to appear only in the role of Claude Melnotte in the Lady of Lyons on the following dates: Tuesday evening, April 19; Wednesday matinee, April 20; Friday and Saturday evenings, April 22 and 23, 1881. The gross receipts of each entertainment above mentioned to be divided as follows: Should the gross receipts of each performance reach $800 or over, said Dickinson is to receive one-third of such sum; but should the receipts of each entertainment amount to less than $800, then said Dickinson shall receive one-quarter of such sum accruing from each of the aforementioned entertainments. It is also understood, agreed and made part of this contract that the said Dickinson shall play under the management of said Stetson at the Chestnut Street Opera House, Philadelphia, Pa., in the same aforementioned role of Claude Melnotte on the following days, viz.: Tuesday evening, April 12; Wednesday matinee, April 13; Friday evening, April 15, and Saturday evening, April 16, 1881. Said Dickinson to receive therefor the same share or shares of the gross receipts as hereinbefore agreed at the Globe Theatre, Boston, Mass.

(Signed). JOHN STETSON.
(Signed). ANNA DICKINSON.
Witness—J. F. ZIMMERMAN.

Fun at the Fifth Avenue.

On Monday evening last an episode occurred on the stage of the Fifth Avenue Theatre that was not down on the bills. The audience were surprised as well as amused to see two persons walk in and speak the lines intended only for one person, in That Man from Cattaraugus. The character was that of the stock broker, Solomon Stockman. This continued till the end of the scene, when it was attended to by the stage manager, and the play continued in the regular way. It seems that an actor named Joseph Arthur, who appeared originally in San Francisco, came here, as he states, under engagement, at Mr. Owens' suggestion. He contended that his last week's salary had not been paid, and he went to Owens' agent to get it, which he failed to accomplish. He went to the theatre, as he states, on Monday night to "fulfill his duties," but found another party in his character. Taking legal advice he went upon the stage, with the above result, after which he went to the front and secured admission to the auditorium, and, as he avers, was assaulted by George Starling, Owens' agent, and a couple of ushers. Arthur contended that his engagement was for three weeks at the Fifth Avenue and then he was to go upon the road with the company. Mr. Starling's version of the affair differs materially from Arthur's. He stated that Arthur insisted that he was engaged for the season to play the character of Solomon, but the management did not coincide with him. He was therefore discharged and another actor put in his place.

LETTERS TO THE EDITOR.

Will you hear this letter with attention,
As we would hear an oracle?
LOVE'S LABOR LOST.

MULTUM ABOUT PARVO.

EDITOR NEW YORK MIRROR:

DEAR SIR:—Having noticed your usual correctness, and knowing your desire to be properly informed upon all matters, I take the liberty of trespassing upon your valuable time to set you right in a matter about which you have been but half informed. In your issue of April 2d you are pleased to refer to Mr. Frank Gardner and his new star. As you have been good enough to listen to his views upon the subject, perhaps a few words from me would not be out of place. The play referred to, "Poor Grif," is my property, and is not a dramatization of Farjeon's novel "Grif." I make this statement so as not to confound the above with my previous production, "A Friend Indeed," (a dramatization of said novel). "Poor Grif" is a translation, with the character of Grif introduced and woven in, making Grif the attractive feature. In justice to other managers with whom I am negotiating, I feel obliged to say that I have not positively settled with Mr. Gardner to manage my drama, the impediments to my closing with him being a matter of terms. I acknowledge the novelty of Mr. Gardner's method of advertising the piece and the force of your comments on said plan, namely: "The class of people who will carry away Mr. Gardner's advertisement to devour can scarcely be depended upon to spend much money at the theatre." In this connection permit me to inform you that I, too, have conceived original schemes for advertising my play which have not the fault you cite above, and which will attract the attention and excite the curiosity of the general theatre-going public. Of which schemes I shall be pleased to give you the details when the arrangements now pending for the production of "Poor Grif" shall have been completed. In the meantime the drama will be taken on the road for a preliminary season of four weeks, opening in Chicago April 25. With the best wishes for the success of your journal, I remain yours respectfully, ISIDORE DAVIDSON.

MINNEAPOLIS, April 4.

SCANLAN'S SALARY NOT REDUCED.

EDITOR NEW YORK MIRROR.

MY DEAR SIR: Will you kindly contradict a statement made in this week's issue of THE MIRROR, saying Bartley Campcell had reduced the salary of all members connected wite the Geraldine combination? He has never even offered to reduce mine. I merely speak for myself. Trusting you will publish my letter to this effect I remain yours, truly.
W. J. SCANLAN,

COLUMBUS, O., April 1, 1881.

[The truth of this matter seems to be that Mr. Campbell desired to get rid of Miss Louise Muldener and Mr. and Mrs. Edwin Thorne, because their salaries were higher than he cared to pay. For this purpose, while playing at the Standard last December a notice was posted in the green-room that the season would be closed. The difficulty blew over, however, and the heads of the gentlemen and ladies who were obnoxious to Mr. Campbell were cut off later. In either case, we are credibly informed, reduction of salary was the alleged cause of their leaving.—ED. MIRROR.]

FALSE ALARM.

MERIDEN, Conn., March 28, 1881.

EDITOR NEW YORK MIRROR:

DEAR SIR:—Manager Delevan (Wilcox Opera House) is experiencing great annoyance by the cancellation of engagements by companies who have engaged dates in April on account of the supposed prevalence of smallpox in our city. There are only two people ill with the disease in the entire city, and they are confined in the pest house in the outskirts of the town. All other invalids that have been afflicted have entirely recovered. The exaggerated rumors spread abroad by correspondents of out-of-town newspapers have reached the profession, hence the cancellations of Lawrence Barrett and the One Hundred Wives combination. Good companies that have played here have drawn large audiences, and the churches have as large congregations as usual. It is a matter of justice that managers of traveling companies should understand the real state of affairs. I understand that Meade's Deacon Crankett company playing here to empty benches ascribe the reason of same to the small pox. Note the difference: They played here the 7th; the next night, the 8th, Hazel Kirke played to a $647 house. Truly yours,
GEORGE N. MORSE.

TWO FRAUDS.

EDITOR NEW YORK MIRROR:

DEAR SIR:—May I ask through your columns—Is there no remedy? Shall the just suffer for the unjust? Your Springfield, Ohio, correspondent, in your paper of April 9 (yesterday) says: "Prof. Anderson and wife gave a snide show 28th to big business. Should have been arrested," etc. (They were here last week.) Your correspondent in Portsmouth, Ohio, in same paper says: "Dr. Slade * * * gave a performance on Sunday evening. * * * The show was a first class fraud. The simple truth is that Professor Anderson was not the man, but an infernal scoundrel, using Anderson's name and reputation to fill the house; and the same is true with the statement about Dr. Slade, who was not within 500 miles of Portsmouth at the time, as I know full well. Is there no help for this dastardly taking of another's name, or of correspondents ignorantly, hastily damaging—damning—a man's well and hard-earned reputation? Yours for more care and honesty.
J. W. CADWELL.

ZANESVILLE, O., April 10.

MILTON NOBLES DENIES THE SOFT IMPEACHMENT.

EDITOR NEW YORK MIRROR:

DEAR SIR:—The Boston and Chicago papers of recent date have been kindly arranging for my approaching marriage. During the past half-dozen years I have become so accustomed to being semi-annually married off by the paragraphers that the experience had ceased to be a novelty, so long as my intended victim was ignored; but as in the present case her name has been given to the public, as an act of simple justice to the lady, who might object to being thus summarily disposed of, I must deny the soft impeachment. Kindly permit me, therefore, to state through THE MIRROR that to the best of my knowledge and belief I have no matrimonial engagements booked up to the present time. No objection to receiving propositions from responsible parties. All communications strictly confidential; references given and required. Yours in chronic bachelorhood,
MILTON NOBLES.

BROOKLYN, April 11.

SHE'S NOT A FLIRT.

EDITOR NEW YORK MIRROR:

In your correspondence from Syracuse last week, the author took occasion to make a few disparaging remarks about me which are entirely unmerited. He accused me of "guying" the audience and flirting—two very undesirable qualities that are quite foreign to my nature, and which those who know me will substantiate. What may have elicited the ungallant remarks of your Syracuse scribe was a trifling occurrence at a matinee performance, during which Mr. Sheridan perpetrated some ludicrous joke, which induced the ladies on the stage to turn aside and laugh. If this can be construed into "guying" and flirting, then I confess ignorance as to the difference. By inserting the foregoing you will do simple justice to
Yours sincerely,
KATE CASTLETON.

THE MUSICAL DIRECTOR AGAIN.

EDITOR NEW YORK MIRROR:

Pardon my again trespassing on your time and space, but in reply to the rather lengthy letter of the "alleged" actor, Jed Basset, in your last paper, I would merely say that never in my experience as a musical director did I ever so far forget myself as to travel with such a couple, for, in spite of his "spread-eagle" assertions about "management" and "co.," there were but two people on the stage. I wish to merely state that I went with them for a stated salary—which I did not get—and made no other arrangements. I also arranged all the music for orchestra and wrote several original pieces, for which I received no compensation, and I will close by stating that the case is now in the hands of my attorney, who will attend to it in the future.
Yours very respectfully,
FRED. J. EUSTIS.

NEW YORK, April 11.

DID NOT PAY THE BILL.

EDITOR NEW YORK MIRROR:

MY DEAR SIR:—Please correct report in last issue that I paid Miss Herbert's doctor's bill in Indianapolis. Yours truly,
W. E. SHERIDAN.

ST. LOUIS, April 9.

"THE" PAPER.

BROWN'S HALL, ROCKFORD, March 30, 1881.

EDITOR NEW YORK MIRROR:

DEAR SIR:—Get your paper regularly and like it much. Consider it "the" paper, and wish you all success with it.
Very truly yours,
J. P. NORMAN.

PROFESSIONAL DOINGS.

—Lawrence Barrett has engaged Otis Skinner for next season.

—Salvini played to a $3000 house at Atlanta, Ga., on the 6th.

—Schoolcraft and Coes join Hi Henry's Premium Minstrels May 2.

—T. M. Hengler, late of Delehanty and Hengler, goes to Europe in May.

—Bob Miles' Revellers have cancelled dates and returned to Cincinnati.

—W. H. Southard joined Maginley's Deacon Crankett Combination April 5.

—John Gourlay, of Rice's Surprise Party, intends to take a trip to England this Summer.

The Strakosch-Hess Opera troupe will end the season at Madison, Wis., in a week or two.

—Miss Amelia Herbert will join Frank Mayo's company for the balance of the season.

—Alice Gray and W. T. Johnson have been re-engaged for the Pixley combination next season.

—No more piano playing between the acts at Daly's Theatre, the luxury being deemed unnecessary.

—It has been determined to produce Dennery's version of Michael Strogoff on Sept. 5 at Niblo's.

—During Gus Williams' San Francisco engagement he will, we understand, bring out a new play.

—Gus Phillips (Oofty Gooft) opens with his new piece, Fritz Schneider, in Baltimore on Easter Monday.

—Miss Charlene Werdman plays the part of Grace in My Partner during Mr. Aldrich's supplementary season.

—The Stubbs bill recently enacted by the Ohio State Legislature proscribes Sunday amusements of all kinds.

—William Voegtlin has been engaged by Mr. Haverly to paint all the scenery for his theatres and traveling combinations.

—Lizzie McCall and W. H. Fitzgerald have been added to Boucicault's company during his season at Niblo's Garden.

—The capital to be invested in Steele Mackaye's new theatre is said to amount to between one and two millions of dollars.

—Harry Miner's Pat Rooney combination closed the season on the 9th at Norwalk, Ct. A portion of the company have been engaged by Tony Pastor.

—Edward E. Rice will play some new musical pieces next season, which have made successes in London. He will also reorganize his Surprise Party.

—Lillian Spencer is engaged with Frank Mayo for next season as juvenile lady. Edward Clayburgh goes with the same party as business agent.

—Boucicault, Barrett and Steele Mackaye are playing against each other at New Haven this week. Quite a severe strain upon the good people of that city.

—Annie Mack, of the Theatre Comique, has been confined to her room nearly a month with a severe illness. She is gradually recovering, we are glad to say.

—A well-known actress is just dying to be covered with orange blossoms, and Jerome B. Eddy, of the *Sunday Courier*, has volunteered to pilot her through the bushes.

—Eben Plympton resumed his part of Lord Travers in Hazel Kirke at the Madison Square Theatre on Monday last, and George Clarke assumed the character of Rodney.

—Robson and Crane produced their new play, A. D. 1900, in Chicago, this week.

—Welsh Edwards and Nelson Decker have been engaged to strengthen Joe Murphy's company during his engagement in this city.

—Jeannie Yeamans has not joined Rice's Surprise Party, as rumored. The lady has higher aspirations, and proposes to play in a new piece which is now being written for her.

—J. S. Langrish, manager of the Sixteenth Street Theatre, Denver, was presented recently with a valuable lot on which to erect an opera house in Pueblo, Col., provided he does so inside of two years.

—Mary Anderson is said to have declined scores of eligible offers of marriage. What wonderful favoritism there seems to be in the dispensations of Providence, when there are so many women in the world who have not received one eligible offer.

—Katherine Rogers sacrificed the last half of her engagement at Baldwin's Theatre in San Francisco, and went starring through California and Oregon. Though a good actress in many parts, Miss Rogers did not seem to captivate the Frisco people.

—Georgia Knowlton, now playing at the Fifth Avenue theatre, was offered the position of Arabella in Stuart and Gray's Billee Taylor company. She declined to accept any position in light opera other than the leading part, which in this case was filled.

—Joe Emmet sails for Europe on Thursday, the 21st instant. His friends and admirers will be pleased to know that he has forever renounced the rosy god, and will endeavor to retrieve the advantages he has lost, by a correct career in the future. Our prayers go with him.

—Willam Warren, Charles Barron, J. S. Haworth, George W. Wilson, Alfred Hudson, J. Burroughs, J. B. Mason, Maurice Strafford, Annie Clark and Norah Bartlett, with William Seymour as stage manager, have been re-engaged for the Boston Museum next season.

—Bernhardt did some tall traveling and playing last Saturday. In the afternoon she performed in Washington, then jumped aboard the cars, and played Camille in Baltimore in the evening, after which she took the cars again, and went to Philadelphia, all in a day's time.

—"The Real Uncle Tom Troupe" went to pieces at Richmond, Ind., last week. Manager Fred Felton skipped out, leaving the company destitute. The Jubilee Singers started on foot for Louisville. The baggage is held by the hotel proprietor there, and the actors are prospecting for something to do.

—F. C. Bangs closed the season with Collier's Banker's Daughter combination the 30th at Danbury, Conn. This company has travelled about 12,000 miles this season, and has done a large business. Mr. Bangs will Summer among the Catskills, in New York State, and will study up a new part preparatory to starring next season.

—Mr. C. A. Hasenwinkle's dramatic company left Chicago, April 6, en route for a tour of Montana. The company is made up as follows: Tillie Stephany, C. A. Hasenwinkle, Robert Ransom, Frederick Julian, J. W. Davenport, Harry Blanchard, Ralph Howard, Chas. Farren, Ella Viola, Helen Florence, Mrs. C. P. Salisbury, Cora Verner and Little Arue. They will make a brief tour of the Northwest at present.

—Milton Nobles writes THE MIRROR: "My season, which terminated in Boston on the 9th, was inaugurated at Niblo's on August 16, 1880. The tour extended from the Atlantic to the Pacific, from Maine to the Gulf of Mexico. We traveled 15,000 miles, played in nearly every State in the Union and three of the Territories. The profits of the season slightly exceed $28,000—$10,000 more than any preceding season. My eighth season will begin at the Grand Opera House, St. Louis, Sept. 12.

—Forepaugh's $10,000 beauty turns out to be Louise Montague, formerly of the Soldene company. Wasn't there a little crookedness about this affair? It looks to us as if it had been cut and dried, and that Miss Montague knew of her appointment before an advertisement was printed. We may be mistaken, but a burlesque actress being awarded the prize over the thousands of beauties who were candidates, strikes us that there must have been an Ethiopian in the fence somewhere. Miss Montague is certainly a beautiful woman, and in the parade in Philadelphia on Monday, she made a decided impression.

—Steele Mackaye has patented a seat for theatres which disappears through the floor when the audience rises. This is one of the most important inventions of the day, and it is a wonder it has never been thought of before. We marvel as to how it will work—whether the chairs will disappear simultaneously or each by itself upon the rising of the auditor. We can imagine in the first case bald-heads and antique dames floundering about on the floor or squirming below the trap, making the welkin ring with their cries for relief. Or will the chairs ascend into the empyrean, taking with them the sleeping children whom imprudent parents have brought to disturb audiences? At any rate, the invention is a very novel one, and we are bursting with curiosity to see it work. The great brain of Mr. Mackaye will doubtless overcome all obstacles.

—It has long been conceded that Uncle Tom's Cabin, if it ever should be adapted to the stage in a first-class dramatic and musical form, could not fail to commence a new life, and in all probability a successful one. Crude as the dramatic form has been hitherto, yet it has commanded attention from the great interest which is centered in the story, and it has from time to time been revived successfully, as far as its financial results are concerned. At last we are to have it in operatic form, for H. Wayne Ellis has written the libretto, and Robert Recker, a clever musician and composer, has nearly completed the music. Dramatically it is arranged in five acts, each scene an act, and is properly divided into choruses, quartettes, trios, duets, and solos for soprano, tenor, baritone and bass. The words of the songs are appropriate and euphonious, and there are some very catchy and taking melodies, with several clever musical effects and fine and effective finales and tableaux. Mr. Ellis has a gentleman of good position financially interested with him in the enterprise, and nothing will be wanting which good judgment and money can command to place it before the public in a manner which justifies a warranty of its success. We understand that a preliminary short summer season will be given at one of our popular resorts in order to introduce it to the managers and the public for their approval, for which purpose a company of first class artists will be engaged.

PROVINCIAL.

CONTINUED FROM FIFTH PAGE.

manager): Prof. Hartz closed a week's engagement 9th to fair business. W. C. Mitchell's Pleasure Party in Our Goblins comes 11th and 12th; Lawrence Barrett 18th, 19th and 20th; Madison Square Theatre co. 22d and 23d.

Rand's Opera House (Preston & Powers, managers): The Rentz-Santley Burlesquers 7th to a good house. Joseph Murphy 8th and 9th in Kerry Gow and Shaun Rhue was well patronized. Haverly's Mastodons are here 18th.

Grand Central Theatre (P. Curley, proprietor): The Burtons, Daisy Kernell, the Four Shamrocks—Mealy, Mackey and the Webster Brothers—contribute to make up a pleasing bill. Joseph Hurley, stage manager, has a benefit 29th, when N. S. Wood, the boy tragedian, appears.

AUBURN.

Opera House (A. Shimer, proprietor): The Rive-King co. were to give a concert 7th and sent their printing here to the manager March 30. But he never put a bill or a lithograph up until the day before they were to appear, consequently the people knew nothing about it and there was no one present. Manager Philip Lehnen played the Galley Slave co. in the opera house 8th, but owing to the fizzle of the night before the audience was small. The co. was first class.

Academy of Music (E. J. Matson, manager): Anthony & Ellis' Uncle Tom co. 9th to fair business. Coming: 14th, William C. Mitchell's Pleasure Party.

SENECA FALLS.

Daniels' Hall (George Daniels, manager): Anthony & Ellis' Uncle Tom's Cabin to a small audience owing to the bad weather. The Topsy of Miss Minnie Foster was really fine, and the Memphis Colored Quartette were encored again and again. Helen Potter's Pleiades are booked for the 21st, her agent having made arrangements with R. C. Wayne to play under his management. Mr. W. went out and got pledges for 150 reserved seats before the agent left town, so success is assured beforehand.

YONKERS.

Washburn Hall: Rutgers College Glee club sang to a small audience 4th but left a good impression.

Items: Mr. Hickey, proprietor of Abbey's Humpty Dumpty and Tyrolean Warblers, closed his season here on the 5th to good business. Mr. H. and co. have been on the road since August last and report a prosperous season.—Nothing booked up to the 18th.

HORNELLSVILLE.

Shattuck Opera House (Dr. S. E. Shattuck, manager): The Comedy and American Four came 4th to a good house; Snelbaker's Majestics 7th to a large business, and Gilmore & Miaco's Humpty Dumpty to only fair audience 9th. Booked: Aldrich & Parsloe, May 10.

ELMIRA.

Opera House (William E. Bardwell, manager): Snelbaker's Majestics played to poor business 5th. McGibeney Family appeared to good houses 7th and 8th. Bartley Campbell's Galley Slave to poor house 9th. Booked: Charles L. Davis 13th.

SCHENECTADY.

Union Opera House (E. W. Moore, manager): The Galley Slave co. entertained one of the largest houses of the season 5th. George E. Stevens' Uncle Tom's Cabin co. later to a large audience. Booked: Charles L. Davis 14th; Anthony & Ellis' Uncle Tom's Cabin co. 15th.

BINGHAMTON.

Academy (A. D. Turner, manager): Nothing doing the past week. Billed: Rice's Evangeline comb. 13th.

Coup's Circus 16th. He has put up some very fine paper.

ONEIDA.

Devereux Opera House (H. Devereux, manager): Cal Wagner's Minstrels 4th to light business; show poor. Coming: 12th, Anthony & Ellis' Uncle Tom's Cabin.

Conroy Opera House (Lieut. Cavana, manager): Helen Potter and co. 11th.

BROCKPORT.

Ward's Opera House (G. R. Ward, manager): The McGibeney Family returned 2d, matinee and evening, to good business. The California Minstrels 6th to a small house. The show is not a creditable one.

OSWEGO.

Academy of Music (W. B. Phelps, manager): Bartley Campbell's Galley Slave drew a fair house 7th; the play was presented in fine style. Hazel Kirke is down for the 20th and will get a big house. Rooms to Rent 29th.

New Jersey.

TRENTON.

Taylor Opera House (John Taylor, manager): A fair audience witnessed Steele Mackaye's Won at Last on the 5th. The co. supporting the author is one of the best visiting us this season. Rice's Evangeline comb. produced their new extravaganza 8th to fair house. University Jubilee Singers were here 9th and attracted a small audience. Coming: 18th, Fielding's Yacht Club; 21st, Tony Pastor; 22d and 23d, Colored Ideal comb.; 26th, Tony Denier; 29th, Buffalo Bill.

Item: William G. Rowley, assistant manager, has resigned his position on account of ill health, and William A. MacCrellish has been appointed instead.

NEW BRUNSWICK.

Opera House: J. C. Duff's Olivette drew a good house 7th. Booked: Leavitt's English Opera co. 13th; Donaldson's Variety co. 19th; Tony Denier's Humpty Dumpty 27th; Rutgers College Glee Club May 4; Vocal Union concert 9th.

Items: M. B. Leavitt paid us a flying visit last Wednesday.—J. H. Lain is home at liberty, Nick Roberts having closed his season.—J. C. Schofield is acting as business manager for Duff's Olivette.

North Carolina.

CHARLOTTE.

Opera House (L. W. Sanders, manager): Agnes Herndon in Led Astray 4th and Won at Last 5th to worst houses of the season. Her co. is a much better one than usually draws good houses.

WILMINGTON.

Opera House (E. J. Pennypacker, manager): Local co. booked to play Cox and Box and Eichberg's Doctor of Alcantara on the 20th. Now is the time for Billee Taylor and Olivette cos. out this way.

Nebraska.

LINCOLN.

Opera House (Ed. A. Church, manager): The Octoroon 7th; excellent entertainment. Salem Scudder was taken by the manager, George J. Anderson, and was a very finished bit of acting. Harry Hall as Jacob McClosky brought down the house. Clay C. Cox, as Wau no-tee, the Indian, gave a vivid performance, and the other characters were well distributed.

OMAHA.

Academy (John S. Halbert, manager): Closed past week. 8th and 9th Willie Edouin's Sparks co. appear, giving a matinee 9th also. The Mendelssohn Quintette Club gives a concert 13th.

Nevada.

CARSON CITY.

Cannon Opera House (John T. Preddy, manager): Nothing here since the Stevens comb. Booked: The Lingards 13th; New Orleans Minstrels 14th, 15th and 16th.

Items: The Strategists, under the Haverly management, were detained by wash-outs on the W. P. R. R. Their baggage was delayed and they missed their first dates at Virginia City. Played in Reno March 31, went through to Virginia next morning jumping Carson and gave two nights and one matinee performance at Virginia, under management of John A. Piper, to splendid houses. The piece, Strategists, is bubbling over with fun, and the co. is a strong one throughout.

Ohio.

CLEVELAND.

Opera House (L. G. Hanna, manager): Draper's Uncle Tom drew top-heavy houses last week. The co. is not remarkable for its excellence. Joseph Hernan plays Uncle Tom in conventional style. W. Davidson is an amusing Marks, and Miss Jennie Morton an interesting Topsy. The Magnolia Jubilee band sing well together and prove the most attractive feature of the show. Denman Thompson this week; Carncross' Minstrels next.

Academy of Music (John A. Ellsler, manager): Closed week of 4th. Snelbaker's Majestics appear 12th. Hyde & Behman's Variety co. 14th, 15th and 16th. Haverly's New Mastodons 18th, week.

Items: The Uncle Tom Saturday matinee netted $974.—Murio's British Blondes and the Nautch Dancers at Theatre Comique this week.—An unusual dullness reigns here at present in theatrical and musical circles.—Manager Ellsler is slowly recovering.—Katherine's Dream will be presented 18th, Lady Audley's Secret 19th and Marian Gray 20th.—It is rumored that Prof. Zitterbart will shortly resign his position as leader of the Opera House orchestra.—Jay Rial's Uncle Tom party will appear at Academy before close of the season.

COLUMBUS.

Grand Opera House (Col. Theodore Morris, manager): Martini's comb. presented Around the World in Eighty Days in fair style 4th and 5th to good houses. The Corinne Merriemakers gave Magic Slipper 8th and Pinafore 9th to fair business. The co. is a good one. Corinne is a splendid singer and a wonderful little actress. The banjo and bone solos of Master Lew Braham, the operatic selections of Bessie King and the dancing of Lizzie Hunt and Davie Lithgoe were well received. The co. is rehearsing Olivette and will play it during their Washington engagement. Coming: Hoey & Hardie's Child of State comb. 13th and 14th; McKee Rankin 18th and 19th; Denman Thompson 23d and 22d.

Comstock's Opera House (Theo. Comstock, proprietor): The ever popular Annie Pixley appeared 6th and 7th to overflowing houses. Her support is better than it was last season. Prof. Anderson's Gift Show 8th to fair business. The Colored Ideal co. delighted a large house 9th. They remain and give a sacred concert 10th. Coming: Carncross' Minstrels Minstrels 14th; Rial & Drapers' Uncle Tom's Cabin 15th, 16th and 17th; Haverly's Mastodon Minstrels 20th.

Items: There are a number of young bloods in this city who make themselves conspicuous in front seats at burlesque shows and create no little disgust by their questionable conduct. I may be tempted to name some of them if the thing keeps up much longer.—The Corinne Merriemakers will give matinees in New York during the Summer months.—Mr. and Mrs. Georg Henschel will appear in a concert at Comstock's Opera House 26th.—Dudley Flinn, representing Rial & Draper's Uncle Tom's Cabin, is in the city.—One hundred and four attractions have visited Columbus this season up to the present date—fifty-six at Comstock's and forty-eight at the Grand.

SPRINGFIELD.

Black's Opera House (George W. Emery, business manager): Annie Pixley in M'liss 5th to a good house. The Colored Ideal comb. 8th to fair business.

Items: T. B. Manning, supported by a good dramatic co., will present his new border drama The Gold Hunters of California about the 20th inst. for the benefit of the Opera House employees. They will draw a big house.—Sam Waldman of the Republic Printing Co. will be business manager for Bookwalter's New Grand next season. A good selection.—E. T. Harvey, the celebrated scenic artist of Chicago, is in this city and will remain until the scenery for Bookwalter's New Grand is completed. He will be assisted by Matt Morgan of New York. Mr. H. promises that the scenery shall be as fine as any first-class establishment in the country. The drop curtain especially will be one of the finest and most attractive pieces of scenic art imaginable.—Capt. Bogardus in fancy rifle shooting at the Opera House 16th, under the management of Manager Tyner.—Denman Thompson and co. in Joshua Whitcomb 26th.

TOLEDO.

Wheeler's Opera House (C. J. Whitney, manager): Robson & Crane were the only attractions at the opera house this week. They came 4th and gave Sharps and Flats to the largest house of the season; receipts over $1,300. Bartley Campbell's Galley Slave is booked for 19th and 20th. Hazel Kirke comes May 9, 10, 11. Abbey's Humpty Dumpty, who was to have appeared 4th, has postponed till later in the season.

Adelphi Theatre (Fred McAvoy, manager): Billed: 11th, Holland Brothers and Violetta, gymnasts; Grace Burton and Dollie Foster, vocalists.

Items: Prof. Dulcken of the Rive-King Concert co., which was injured in the late railroad accident, is rapidly recovering.—F. E. Jones is at present suffering from an attack of quinsy.—Mlle. Laura Bellini, the soprano of the co., was in the city 11th looking after the sick folks.

SANDUSKY.

The Nat Goodwin troupe were billed to appear at Biemiller's Opera House 4th, but at a late hour that date Manager Stoffel was advised that they would be unable to fulfill their engagement here, notwithstanding the fact that a large number of tickets had been sold. Manager Stoffel at once spread dodgers through the city, but nevertheless a large crowd assembled at the Opera House and were much disappointed. There is much disatisfaction here among theatre-goers towards the Goodwin troupe for not sooner advising Manager Stoffel that they would be unable to fulfill their engagement.

BELLEFONTAINE.

Grand Opera House (Opera House Co., managers): Standard Theatre co. came 6th to rather poor business. The performance was an average one—parts of it excellent. The Bergers' New Co. is billed to appear 15th in concert and humorous specialties. Booked: Jay Rial's Humpty Dumpty 20th; Werner Family Concert 27th; Litta Concert co. and Helen Potter's Pleiades will appear early in May, but have as yet secured no certain dates.

Item: I notice in the correspondence of THE MIRROR that Jay Rial's Uncle Tom will appear at the Grand Opera House 20th. The managers say their contract is with Rial's Humpty Dumpty troupe, of which they are positive. There have been enough Uncle Toms here this season.

PORTSMOUTH.

Wilhelm's Opera House (John Wilhelm, proprietor and manager): Corinne Merriemakers in the Magic Slipper 7th to good audience. Receipts $200. Berger's new co. in concert 8th to small house. Brewster, so extensively advertised, is not with this troupe. Coming: Anthony & Ellis' Ideal Uncle Tom's Cabin 13th.

Items: Letters in office here for Anna Ward, Thomas E. Jackson, Jennie Jackson, Charles H. Green, Ella Southern, with Tiffen comb.—The electric light will be introduced in Wilhelm's Opera House.—THE MIRROR can be had of H. A. Lorberg every Saturday.

ZANESVILLE.

Black's Music Hall (Charles Grigsby, manager): Prof. Cadwell the mesmerist is playing this week to good houses. Prof. Anderson, sleight-of-hand performer, played to good house 2d.

Opera House (John Hoge, manager): Aldrich & Parsloe in My Partner 4th to fair audience. Coming: Maggie Mitchell in Fanchon 13th.

Gold Hall: Capt. Bogardus and sons played to fair houses 8th, 9th and 10th.

AKRON.

Academy of Music (W. G. Robinson, manager): Mrs. G. C. Howard's Uncle Tom's Cabin 6th to a fine audience; good performance. Booked: 14th, Carncross' Minstrels; 15th, Maggie Mitchell; 16th, matinee and evening, Emma Abbott Opera co.

Items: Mr. Wagoner, manager of the Bradford Opera House, was in the city 5th.—S. C. Mitchell, business manager of Maggie Mitchell, is a Summitt county boy, having lived in Hudson fifteen years ago.

CHILLICOTHE.

Opera House (Edward Kauffman, manager): Gulick & Blaisdell's Rooms for Rent played 7th to big business. Anthony & Ellis' Uncle Tom's Cabin co for the second time this season 12th. Corinne Merriemakers in The Magic Slipper 19th. Lawrence Barrett some time in May.

Masonic Hall (Phil. Klein, manager): Jay Rial's Uncle Tom's Cabin co. 11th.

XENIA.

Opera House (John A. Healing, manager): Standard Theatre co. in Rooms for Rent 5th to fair house; well presented and co. fair. The Philharmonic Society of Dayton in concert 8th to a very select audience. Rial's Ideal Uncle Tom's Cabin co. next week. Booked: Carreno Opera co. 18th; Humpty Dumpty 19th.

YOUNGSTOWN.

Opera House (W. W. McKeown, manager): Aldrich & Parsloe in My Partner 6th to big business. Booked: Carncross' Minstrels 15th; Maggie Mitchell 16th; M'liss comb. 19th; Boston Ideal Opera co. 22d; George Holt 23d; Duprez & Benedict's Minstrels 30th.

CANTON.

Opera House (Louis Shaefer, proprietor): Coming: Maggie Mitchell, 14th; Emma Abbott Opera co. 15th; Carncross' Minstrels 16th; Hazel Kirke (Effie Ellsler) 25th; Oliver Doud Byron 26th.

NEWARK.

Opera House (J. B. Jones, proprietor): Booked: Corinne Merriemakers 11th and 12th; Haverly's New Mastodons 19th.

Pennsylvania.

PITTSBURG.

Opera House (John A. Ellsler, manager): Hazel Kirke, by the original Madison Square Theatre co., played to good business for the week ending 9th. Co. excellent and entertainment seemed to afford satisfaction. Annie Pixley in M'liss opens 11th for the week, followed 18th by Emma Abbott.

Library Hall (W. W. Fullwood, manager): Hoey & Hardie's Child of State closed the week 9th; business fair. Haverly's New Mastodons open 11th for the week. Boston Ideal Opera co. 18th, 19th and 20th.

Williams' Academy (H. W. Williams, manager): After a season of prosperous business this house closed its doors 9th, to remain so until Sept. 5.

Items: A nephew of the late Barney Williams, Daniel Kelly, is managing the Hoey & Hardie comb.—Henrietta Vaders will star next season under the management of Matt Canning and R. M. Hooley.—Carneross & Dixey's Minstrels will be here shortly.—John Kinlan and co. had a bad time of it at Braddock's on the night of the 7th; $3.75 were taken in at the box-office. Co. footed it to this city.—James Morrissey, ahead of the Emma Abbott co., has been in the city for ten days, inveigling himself into the good graces of our newspaper men. On the morning of the 9th the *Dispatch* spoke of James' visit to their office in rather sarcastic terms. Morrissey took it all for "taffy," and forthwith sent clippings to the New York *Evening Telegram* and other metropolitan journals.—Howorth's Hibernica is giving satisfaction in our suburban towns.

READING.

Academy of Music (John D. Mishler, manager): Haverly's New Mastodons to fair business 7th; Boston Ideal Opera co. to a large and fashionable audience 8th. The performance unexceptionally good. Leavitt's Burlesque Opera co. 9th to light house. Booked: Hyers Sisters 11th; Herne's Hearts of Oak 15th and 16th; Ada Gray in East Lynn 19th; Doud Byron 20th; Home entertainment 21st; Miles Juvenile Opera co. 22d and 23d; Buffalo Bill 28th.

Grand Opera House (George M. Miller, manager): Comedy and American Four 8th and 9th to good houses. The Big Four acquitted themselves creditably.

Items: Manager Miller has closed the Opera House for the season.—Coup's circus billed for the 12th and Barnum's Big Show for May 7.

LANCASTER.

Fulton Opera House (B. Yecker, proprietor): Rice's Evangeline co. drew a good house 4th. The co. is a good one. Leavitt's Burlesque Opera co., who had been advertised to give Carmen on the 7th, did Orpheus in place of it, which somewhat disappointed the large audience present; but the entertainment was good and everybody satisfied. The male quartette was strong. Haverly's New Mastodon Minstrels gave a good performance 9th to a crowded house. Herne's Hearts of Oak drew well on the 11th and 12th. The Hyers Sisters will be here 14th and 15th; Herzog's Baltimore Museum 18th to 23d; Maggie Mitchell 25th; Buffalo Bill comb. 27th.

HARRISBURG.

Opera House (H. J. Steel, manager): James E. Murdock, the veteran actor and elocutionist, 7th in a series of dramatic readings, before a large and critical audience. Mr. Murdock was the last in the Star Lecture Course, which, through the indefatigable efforts of Markley & Till, was a source of both profit and amusement, Haverly's New Mastodons 8th to the usual "minstrel" house; co. quite superior. Buffalo Bill 9th to a large gallery. Booked: Boston Ideal Opera co. 18th; Frank Mayo, 22d, 23d.

Item: Manager Steel is negotiating with several first-class attractions, Lawrence Barrett among the number.

BRADFORD.

Wagner's Opera House (Wagner & Reis, proprietors): The Emma Abbott co. drew full houses 7th and 8th; business fine. Owing to hoarseness Signor Brignoli did not appear. My Partner was produced 9th before a large audience. Frank Mordant filled the character taken by Louis Aldrich in a very satisfactory manner. Booked: Hyde & Behman's Comedy co. 19th; Hazel Kirke No. 3, 20th; Standard Theatre co. in Rooms to Rent 22d and 23d; Sam'l of Posen 25th and 26th; Rial's Uncle Tom 29th and 30th.

Gem Theatre (M. J. Cain, proprietor): Charles McDonald has resumed his position as business manager. Harry Richmond, late of the Richmond and Von Boyle comb., is now doing the varieties with great success. He opened an engagement 11th, producing Epitaphs and The Mollie Maguires. The bill given at the Gem in every respect is good.

ERIE.

Park Opera House (William J. Sell, manager): George Holland and a fair co. 4th and 5th in Boarding House and Our American Cousin to light business. Rive-King Concert co. 6th to fair house. Gilmore & Miaco's Humpty Dumpty co. gave a poor show 7th to full house, week closing with My Partner 8th to a very large house. Booked: Snelbaker's Majestics 11th; Emma Abbott 13th; Hyde & Behman's 18th; Rice's Evangeline 19th; Annie Pixley 20th; Remenyi 22d.

Palace Theatre (E. S. Hubbell, manager): This place of amusement reopens 11th with the following co.: Gallagher & West, James Kelly, Kelly & Haley, Arr Holston, Billy and Jennie Hasson, Mlle. La Font, May Raymond and Frank West.

ALLENTOWN.

Academy of Music (B. J. Hagenbuch, proprietor): Leavitt's Burlesque Opera co. sang Orpheus 5th to medium business. Marie Williams as Orpheus did well. The Boston Ideal Opera co., under G. C. Aschback, presented Fatinitza 9th to a large audience. Misses Ulmer and Phillips and Mr. Fessenden received much applause. Managers Mishler and Aschbach have Ada Gray in East Lynne underlined for 19th and Herne's Hearts of Oak comb. 21st and 22d.

LOCK HAVEN.

Opera House (J. N. Farnsworth, proprietor): Pease's co. 4th, 5th and 6th to fair house. W. C. Donalson's Dramatic co. 9th in the Two Orphans to a very large audience. Will appear again 12th in Camille. Booked: Oliver Doud Byron 21st; Frank Mayo 25th.

Item: On May 1 the interior of the Opera House will be torn out and put in first-class order. The stage is to be enlarged, a vestibule built, a new and improved gallery put in, and regulation opera chairs and new scenery added. When completed it will be one of the finest theatres in the State. Lock Haven will always support a first-class theatre.

COLUMBIA.

Opera House (J. H. Zeamer, manager): James A. Herne in Hearts of Oak 9th to one of the largest audiences of the season. It was one of the Grand Army entertainments and they are always largely patronized.

Items: "The Baby" which delighted all who saw Hearts of Oak on Saturday evening left the co. this morning and was taken to its home in Cincinnati.—Nellie Brown did not read on the 4th owing to sickness. She is now booked for the 16th.

NEW CASTLE.

Opera House (R. M. Allen, manager): Ten Nights in a Bar-Room was played by the New Castle Dramatic co. for the benefit of Francis Murphy, the temperance apostle, on the 9th. The play was successfully rendered to a house filled almost to suffocation. Booked: Emma Abbott Opera co. 14th; Annie Pixley 18th; George Holland 20th and 21st; Hazel Kirke co. No. 3, 23d; Duprez & Benedict's Minstrels 28th.

WILKESBARRE.

Music Hall (M. H. Burgunder, manager): 6th, Buffalo Bill to his accustomed large house. 9th, Rice's Evangeline to a fair business. Coming: Hyer Sisters 26th; Miles' Juvenile Opera co. early in May; also Tony Pastor.

Item: As Miss Jarbeau left the Rice Evangeline party here she was presented with a beautiful floral tribute from the management. Miss Searle was not here to take the part of the dashing Gabriel.

SOUTH BETHLEHEM.

Yost's Opera House (M. E. Abbott, manager): Wellesly & Sterling's Uncle Tom's Cabin 6th to fair business, but performance indifferent, except the dogs and donkey. Booked: Nick Roberts' Humpty Dumpty 21st; Ada Gray's Jane Eyre 23d.

Item: Bill-poster Schleppy is just billing the town for the Ideal Colored Musical comb. 19th.

EASTON.

Able's Opera House (William M. Shultz, manager): Rice's New Evangeline comb. appeared 4th to a fair house. The co. is inferior to that of last year. The Boston Ideal Opera co. in Chimes of Normandy 7th to a splendid house. The performance is decidedly meritorious and the co. very competent. Coming: Leavitt's Burlesque troupe.

MAHONOY CITY.

City Hall (C. Metz, proprietor): Booked: East Lynne 25th; Miles' Opera co. in Pinafore May 9.

Item: J. A. Coleman, father of the Coleman Sisters, an old-time actor, but now representing the U. B. A. Society of Lebanon, Pa., is lying seriously ill at Pittsburg.

SHENANDOAH.

Academy of Music (P. J. Ferguson, manager): Herne's Hearts of Oak 7th to fair house; co. very good. Hyer Sisters booked for 15th changed date to 20th.

WILLIAMSPORT.

Academy of Music (William G. Elliott, proprietor): Buffalo Bill in Prairie Waif to a packed house. Booked: 14th, Olive Logan's lecture "American Abroad."

TITUSVILLE.

Parshall Opera House (James Parshall, proprietor): The Emma Abbott Opera co. sang Maritana 9th to a delighted audience. On account of Brignoli's indisposition this opera was substituted for Lucia, to general public regret.

SCRANTON.

Academy of Music (C. H. Linsay, manager): Buffalo Bill 4th to a packed house. Haverly's New Mastodons 5th to a large audience. Performance first-class throughout. Boston Ideal co. 6th to a full house, giving our Scranton opera lovers a rare musical treat.

Rhode Island.

PROVIDENCE.

Opera House (George Hackett, manager): The Gosche Hopper comb. in One Hundred Wives gave general satisfaction and played to good business. The Shaughraun with Dion Boucicault finished the week, playing to large audiences. The support, excepting J. J. Sullivan as Kinchella, was very "katash." Col. Bob Ingersoll will tell us "Some Reasons Why" 11th. Haverly's European Mastodons 12th, 13th, and then Mr. and Mrs. Chanfrau in Sam, Kit, East Lynne.

Low's Opera House (William H. Low, Jr., manager): The event of the season at this house was the appearance of Sarah Bernhardt in her version of Camille 6th. The desire to see the lady comfortably filled the theatre. Some of the audience were disappointed, while others, though not understanding the language, were more than pleased. To many it was like a pantomime, yet so well and effectively done that to those who had once seen the English play they could follow the Italian version with ease. Mons. Angelo as Armand Duval shared the honors with the star. Booked: 18th, Collier's Banker's Daughter; 28th, Mahn's Opera co. in Boccaccio.

Theatre Comique (Hopkins & Morrow, managers): Prof. H. M. Parker and his troupe of performing dogs furnished the best attraction at this house the past week. The audiences continue large. Billee Taylor is announced for 18th.

NEWPORT.

Bull's Opera House (Henry Bull, manager): B., W., P. & W.'s Minstrels 5th to a large audience. The show is the best of the kind that has visited this city. The co. is now forty strong. The Gosche-Hopper comb. appeared 8th in One Hundred Wives to a large house and were a success.

South Carolina.

GREENVILLE.

Gilreath Opera House (Belton Gilreath, manager): Agnes Herndon 7th; business only fair; not as good as the performance merited. Coming: 18th and 19th, Blind Tom; 23d, Houghton Novelty co.

Tennessee.

MEMPHIS.

Leubrie's Theatre (Joseph Brooks, manager): The attraction for last of season was very good, Mary Anderson appearing in a round of her favorite characters—Romeo and Juliet 6th, and Love, Evadne and Ingoma on successive evenings of week, presenting The Hunchback at matinee. Miss Anderson is a prime favorite with our people and was rewarded by very large houses. She shows marked improvement in her acting. On Saturday night she was tendered a benefit by Manager Joseph Brooks, appearing a Parthenia. She was well supported by a good co. With the engagement of Miss Anderson the regular season at this house came to a close. The profits of the season to the management were very large considering the size of Memphis, over $11,000 being netted since September 20, 1880, opening date.

Items: Local Manager Frank Gray benefits 12th, on which occasion co. supporting Mary Anderson will appear in a play and farce. Nothing underlined.—Theatricals will be very dull though there is some talk of a Summer garden being established here and engage light combinations; if it is we will be in the circuit consisting of St. Louis, Nashville, New Orleans and Mobile. The idea is a good one and I think will be very profitable.

MURFREESBORO.

Opera House (T. F. Henry, manager): The Chicago Ideal Uncle Tom's Cabin co. presented that well-worn drama on the 5th to a large audience. The Carreno Concert co. appeared 6th to fair audience and gave one of the most enjoyable entertainments of the season. Rial's Humpty Dumpty 8th to a large house. Performance fair. Booked: Houghton comb. in novelties 18th.

Item: Rial's Humpty Dumpty was delayed eleven hours in Columbia, Tenn. by railroad accident, arriving here on a special train barely in time for the evening performance.

NASHVILLE.

Masonic Theatre (W. J. Johnson, manager): Nixon & Drew's Ideal Uncle Tom's Cabin troupe 1st and 2nd to large audiences. Owing to the reduced rates given to our public schools their matinee 2nd was overcrowded.—The Carreno Concert co. 4th and 5th to very select audiences.—Salvini 8th to a large and enthusiastic audience Billed: Jay Rial's Humpty Dumpty 9th and matinee.—Mary Anderson 18th and 19th.

Virginia.

LYNCHBURG.

Opera House (T. H. Simpson, manager): Professor Cromwell, the artist traveler, exhibited art illustrations one week, closing 7th, attracting good audiences who were much pleased. Miles' Juvenile Opera co. 8th rendered Chimes of Normandy; 9th, Little Duke, and matinee Pinafore. The weather was wretched, consequently the audiences were small but appreciative, as the performances were very meritorious. Coming: 11th, one week, Zera the wizard.

DANVILLE.

Opera House (Catlin & Talley, managers): Miles' Juvenile Opera co. 6th and 7th and matinee in Chimes of Normandy, H. M. S. Pinafore and Little Duke; the attendance at night was only fair; matinee largest ever seen here; performance good. Oates' Opera co. come one night in week of 18th. Houghton comb. 29th.

Item: Messrs. Catlin & Talley, managers of the Opera House, do not share troupes now. M. A. Moseley, bill-poster, does all the sharing.

Wisconsin.

MILWAUKEE.

Academy of Music (Harry Deakin, manager): Boston Ideal Colored Singers 3d, afternoon and evening, gave excellent concerts to large houses. Haverly's Widow Bedott co. 4th and 5th to good business. The piece was well rendered. Bartholomew Educated Horses, 7th, 8th, 9th.

Grand Opera House (Jacob Nunnemacher, manager): Strakosch & Hess Grand Opera co. 7th, 8th, 9th, giving Aida, Carmen, Bohemian Girl and Mefistofele at slightly advanced prices to very fine audiences. The music and acting was superb, Miss Abbie Carrington and Mlle. Torriani being particularly prominent features. The co. close the season at Madison. Gus Bothner thinks of

taking some of the principal members through the State for a short season. Nothing booked for week 18th at present.

Favorite Theatre (John Slensby, proprietor): An excellent bill for past week pleased large audiences.

BELOIT.

Goodwin's Opera House (S. J. Goodwin & Son, proprietors): Nothing this week. Coming: A Celebrated Case by the Ideal Dramatic co. 8th and 9th. Variety and Minstrel show 18th; Prof. Garrison 19th; John Dillon 21st and 22d; Salsbury's Troubadours May 3; Haverly's New Mastodons 9th.

Canada.

MONTREAL.

Academy of Music (H. Thomas, manager): Daly's Needles and Pins during the week to fair business only; play bad but co. good. Booked: Sol Smith Russell's Edgewood Folks 11th, week.

Theatre Royal (J. B. Sparrow, manager): Palmer's Union Square co. in Daniel Rochat to good business. On Friday owing to Miss Vernon's indisposition a change was made in the cast, which by no means improved it. Booked: Mahn's Comic Opera co. week of 11th.

Items: The Litta Concert co. occupied Turner's Hall for one night to only a fair house.—Joe Reynolds is here arranging things for Mahn.

HAMILTON.

Grand Opera House (J. R. Spackman, manager): Rena Maeder comb. 8th and 9th gave a poor show to small houses. Booked: 18th and 19th Holman Opera co. in Olivette; 22d and 23d McKee Rankin's Danites; 25th B., W., P. & W.'s Minstrels; 29th and 30th Zoe Gayton in Mazeppa.

Academy of Music (Joseph Kneeshaw, manager): Popular Dramatic co. presented the Staff of Diamonds 8th to a fair house.

OTTAWA.

Grand Opera House (John Ferguson, manager): Litta concert co. came 6th and I regret to say did not meet with the success they deserved. Nothing booked for next week.

London Music Halls.

IV. THE VICTORIA COFFEE MUSIC HALL.

A more remarkable transformation than that recently undergone by the old Victoria Theatre it is difficult to imagine. For very many years the "Vic" has been so celebrated, all the world over, as the absolute breeding-place of uncompromising blood- and thunder pieces, that the term "Victorian melodrama" is quite sufficient to imply a piece consisting chiefly of sanguinary deeds, flashes of lightning, and the combustion of extensive quantities of gunpowder. Two or three generations ago even, when this theatre and its neighbor, the old Surrey, were really the fashionable houses of entertainment, these characteristics prevailed, and with advancing years and the recedence of aristocratic connection, they ever and anon increased in intensity. Here, at one time, small Golcondas awaited alike managers and artistes; the attractions of The Miller and his Men, with the astounding climax of which we are all familiar, the "creepy-creepy" sensations attendant upon the stirring drama, Three Fingered Jack, and Sweeny Todd the Barber, never failing to bring together large, sympathetic, and demonstrative audiences. But of late years a taste for more intellectual dramatic fare seems to have possessed the myriad inhabitants of the neighborhood, for whom this spicy food was prepared, and the consequent failure of worship at the whilom shrine, has so seriously affected the business of the house, that after long enforced vacations it came to a full stop during last fall.

About this time, sundry philanthropic ladies and gentlemen, meeting one day in melancholy conclave to weep over the hideous depravity of human nature, fell to considering the immense amount of drunkenness that prevails amongst evening revellers, and particularly that class for whom a Music Hall possesses the most agreeable attractions. While parenthetically admitting that a great proportion of the entertainments were objectionable, it was concluded that the greatest danger of frequenting these places lay in the temptation, amounting in some cases to absolute compulsion, to indulge in alcoholic beverages, that prevailed. Equally patent, too, was the fact that the hydra-headed needed relaxation, and that of their own fancy. Whereupon naturally arose the project of a Music Hall where intoxicants should not be obtainable and where the items presented to visitors should be of an elevating and improving description. Funds for this laudable object were speedily forthcoming, and where could a more desirable location for the beginning of this new crusade be imagined than the vacant Victoria Theatre, situated as it is in the very middle of one of the most inebriate-producing districts of London. Preliminaries were soon adjusted. The theatre, which is really a very fine one, was redecorated with a tasteful interior coating of whitewash picked out with stone blue; the large bars yielded up their pewter and glass vessels and received in exchange substantial crockery ware in abundance; the urns wherein was heated water for the manufacture of grog gave way to majestic copper boilers for tea, coffee, and lemonade, and all being ready the fun began.

But although the temperance division got itself satisfactorally into position the directors speedily discovered that the strictly intellectual form of entertainment was likely to prove repellant instead of attractive to the quarry, for these unfortunates, declining to recognize the excellent intentions of the design, consistently refused to be thus converted from all their errors at once. It was therefore wisely determined that, inasmuch as gradual conversion is better than no conversion at all, various sops should be offered to appease the immoral cravings for highly seasoned performances until the alcohol-weaning process should be complete—an arrangement that appeared to promise a longer lease of existence than would be possible under conditions of heavy expenditure and positively no income. Under this regime therefore, the Victoria Coffee Music Hall nightly opens its doors.

It must surely be distressing to visiting directors of the crusade to observe with what little enthusiasm even this amended scheme is received by the public. As for the unregenerate visitor it is evident to him at the outset, even if the peculiarities of the establishment be not known to him, that there is something unusual about the affair. The trifling audience, sparsely occupying the front benches in the area and the balconies, are almost all of them elderly ladies of meagre aspect, who came in on "orders," or they would not be there. The stalls, which are situated in the usual position next the orchestra, contains perhaps a dozen people of the "keep-a-small-but-respectable-grocers-shop" description, and there is over all a pervading coldness of disposition, with an inclination towards blueness of nose, that is not invigorating, and which not even the licensed debauchery of smoking can dissipate. This is perhaps the case, because the smoking is all done through objectionable clay and briar pipes. Under these circumstances the band manages to infuse remarkable spirit into the overture to "Guillaume Tell," although the effect of the prevailing gloom, mingled with a gallant determination to combat it, is manifest in the ferocious attack which each instrumentalist makes upon his own part, blowing and scraping and banging his loudest, with little attention to his fellow sufferers and absolutely none to the conductor. Poor Mr. Haydn Millars therefore has an evening of hard work and much tribulation. Whether Mr. Millars derives his first name from a pre-baptismal determination on the part of his papa that he should be a musician, or whether it being resolved that Haydn would sound well in connection with Millars, he was thus named, and afterwards thrust into the study of sharps and flats, is not at present known, nor would it perhaps be advisable to inquire during the performance of his overture.

The programme contains, in addition to particulars of the items about to be presented, one distinct novelty—a bordering to the pages, consisting of moral excerpts from the works of sundry poets. Thus on the top of the first page is printed, as if in indignant inquiry, "What can ennoble sots, or slaves, or cowards?" followed by the negative reply, "Alas! not all the blood of *all the Howards*!" the last three words being for some unknown reason italicised. Further on, Shakespeare's observations about the man who has no music in his soul; his regret that men should put an enemy in their mouths, and his assertion that in his youth he never did apply hot and rebellious liquors to his blood, add their persuasive eloquence to Congreve's remarks about music and the savage breast, Cooper's eulogium addressed to domestic happiness, and Roscommon's dictum that "immodest words admit of no defence: for want of decency is want of sense"—which is certainly incontrovertible.

It is perhaps not altogether necessary to go through the various items of the programme analytically. It must be allowed that the artists engaged are supposed to be—most of them—in high esteem in their several departments. Thus, Jolly Nash, who has been described as the king of laughter-makers; Arthur Lloyd, who is a comedian of considerable attainments, and Fred Coyne, who is a bright light of the new style of swell comiques. But over all the efforts of these gentlemen the temperance pall (not to say so in the least ill nature) seems to have been thrown with most distressing effect, and they show to greater advantage under other and less sombre circumstances. The first turn is undertaken by Messrs. Bell, Juba and Harris, negro eccentrics, whose eccentricities meet with little appreciation, and who are rewarded, after energetically going through their final and most humorous scene, with a miserable, broken-winded laugh, that sounds like a general groan. Much more nearly attuned to the assembly is the singing, by Miss Georgie Edmonds, of the Mastodons' enlivening ditty, "Empty is the Cradle—Baby's Gone." This ballad has long been in the repertory of every barrel-organ in the Metropolis, and is besides perpetually being performed, with variations, by every small boy who can blow out from between his teeth anything at all approaching a coherent air. Consequently, the introductory flourish by the band is the signal for a universal turning down of mouth corners and sniffing of noses, while two old ladies in the middle of the hall immediately fumble for their pocket-handkerchiefs. These are shortly put into active requisition, upon Miss Edmonds'—who is a merry-looking lady enough—explaining that in a shady valley stands a grassy mound, underneath—pointing to the boards with outstretched hand—her little darling sleeps; identifying the locality by mentioning that blossoms white and roses cluster all around; and then—her uplifted arm curved to convey an idea of the general growth of the tree—stating that overhead the willow silent weeps. This infelicitous condition of affairs so works upon the two old ladies that they give themselves up to tears to a really alarming extent, and refuse to be comforted by the reflection as to the probable safe arrival of the infant on the other side of the silvery waters—until two cups of coffee shall have been provided and consumed at their joint expense. This refreshment is purveyed by one of a number of red-coated youths of muscular appearance, who, if they are brought up and maintained on coffee, certainly do considerable credit to the virtues of that diet. The general effect produced, however, by their sanguinary livery is decidedly akin to that of the uniform of certain shoe black brigades familiar to London.

The remainder of the programme includes, in addition to the items quoted, some excellent juggling by Mr. John Leclair, including the balancing and rotating of a large barrel upon his feet *a la* Levantine. A very poor transformation dance after the fashion of Miss Lizzie Simms, and a wonderfully clever living statuary by Mr. and Mrs. Mark Johnson and Miss Mattie Mitchell, which introduces a series of well-known groups and statues, and which is gone through in the most artistic manner possible. The rigidity of the performers is wonderful. Nearly the last appearance is made by the Mr. Fred Coyne above named, and he is generally so successful as actually to obtain a rendering of the chorus by one very enthusiastic admirer in the audience. The gentleman has a hoarse voice, and in other respects is not a finished vocalist. According to him this is what the hero of the song did for and on behalf of the heroine:

"I bought 'er a sealskin jackit and a di'mun ring,
A noo silk dress, she was a pritty little thing.
I drove 'er abart in a kerridge an' a pair,
She danced at the 'lamberer in Leicester Square."

It is supposed that the gentleman referred in the last line to the Alhambra, which is a ballet producing house, and is certainly situated in Leicester Square.

In the probable event of an adjournment in this place with a view to sampling the beverages invitingly set forth, it is decidedly necessary to mention that the experiment is nearly certain to result in a violent and precipitate retreat in the direction of the nearest alcohol venders. A series of less satisfactory concoctions than the tea, coffee, and chocolate so proudly vaunted as being every thing that could be desired by reasonable and thirsty man, is not possible to conceive—and the cause loses accordingly.

Upon the whole, therefore, the neighboring music hall and theatre proprietors, who at first suffered considerably from apprehension as to the effect this competition would have upon their business, have no reason to be alarmed—a fact which by this time they have all recognized. W. C. T.

PROFESSIONAL DOINGS.

—Col. J. H. Haverly has his life insured for $110,000.

—M. B. Leavitt is agitating the policy of building a theatre in Boston.

—The attenuated Sarah sails for Europe May 5, with about $150,000 of American money.

—Mr. Crane, treasurer of the C. L. Davis combination, was robbed of $625 and a gold watch in Cincinnati on the 5th.

—The Fieldings, with their comedy company in the Yacht Club, start out for a Spring season on the 18th inst.

—The World, now playing at Wallack's, has paternity enough. Messrs. Paul Merritt, Henry Pettitt and Augustus Harris are the authors.

—E. M. Gardiner, manager for Frank Mayo, has been confined to his room by illness at the United States Hotel, Boston, for several days.

—Tony Denier is delighting large audiences at the Novelty Theatre, Brooklyn, this week. Next week Neil Burgess will commence an engagement at this popular house.

—Frank Mayo will probably have in his company next season Jennie Jewell, of Elmira, N. Y., a well-known society lady, and said to be one of the best Shakespearean scholars in the country.

—Minstrel parties and variety combinations are said to perpetrate many original jokes while traveling. A few on the stage and fewer on the cars would doubtless elevate them in public opinion.

—Elliott Barnes has received a large offer for Only a Farmer's Daughter next season, but has declined because he deems the party selected to play the principal part incapable of giving it a true interpretation.

—Admiral Carr Glynn, to whom Adelaide Neilson left the bulk of her fortune, has set aside $15,000 to be distributed among indigent members of the profession. He will superintend the distribution himself, assisted by Henry Irving and J. L. Toole. The act reflects honor upon the Admiral.

—A monster Uncle Tom's Cabin combination is in course of organization for next season. The details are kept very quiet, but enough has come to our knowledge to warrant the belief that if carried out according to present calculations it will make a theatrical sensation. We are pledged to secrecy for the present.

—E. M. Gardiner has engaged for Frank Mayo's company next season Mr. John T. Malone, a promising young juvenile man direct from California, where he gained considerable reputation last season and is highly recommended by the entire press and profession of 'Frisco. It is expected that he will make his mark with this company.

—The trustees of the Oakes Ames Estate who control Booth's Theatre, refuse to entertain an offer of a lease longer than one year. This is to be regretted. Short leases are a great stumbling-block to the success of the house, and will effectually prevent any first-class manager from occupying it. A. M. Palmer, it is reported, made the trustees an offer for a five years' lease, but they refused. More fools they.

—The Windsor will close its season on the first of June. During the summer vacation it will undergo a complete renovation, and many changes will be made throughout. A most important one will be the paving of the entrance with marble. Changes will also be made on the stage and in the auditorium, and the proscenium boxes will be metamorphosed into more inviting receptacles. Manager Murtha will spare no expense in transforming it into the most beautiful place of amusement on the east side.

MANAGERS' DIRECTORY.

The attention of Agents and Managers is called to the following cards. They represent the leading theatres, hotels, bill-posters and expressmen of the respective cities and towns indicated.

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ACADEMY OF MUSIC, B. J. HAGENBUCH, Proprietor. Centrally located on Hamilton street, near Eighth. No circuit. Rent or share to first-class combinations.

THOS. J. REIMER, BILL POSTER AND DISTRIBUTOR, 609 Hamilton street. Principal boards in the city. Bills thoroughly posted; circulars distributed; work guaranteed

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HARBISON & ABRAMS, the only old reliable BILL-POSTERS; office, Journal building. Orders sent by mail or express to our address promptly attended to.

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ROBT. J. McCONNELL, MANAGER, Madison, Wis. Managers of first-class combinations desirous of playing in Madison will please address as above.

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GRAND OPERA HOUSE, JOHN FERGUSON, Manager. The only theatre in Ottawa. Seating capacity 1,250. Good scenery, well lighted and heated. Rent or share.

WINDSOR HOUSE, S. DANIELS, Proprietor. A first-class hotel within two minutes' walk of the Opera House and Post Office. Special inducements to the profession.

VIRGINIA CITY, NEV.

PIPER'S OPERA HOUSE, JOHN A. PIPER, Manager. Finest theatre and best show town in the State. Seating capacity of Opera House, 1,200. At terminus of V. & T. RR.

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VAL VOSE, VENTRILOQUIST.
HERRMANN'S GREAT DECAPITATION ACT.
Bon-bons, Flags and Toys for the children.
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LESTER WALLACK...Proprietor and Manager

A GRAND AND IMMEDIATE SUCCESS.

The new sensational and realistic drama entitled

THE WORLD.
THE WORLD.
THE WORLD.

by Paul Merritt, Henry Pettitt and Augustus Harris.

Every evening at 8; Saturday matinee at 1:30,

New scenery and mechanical effects, and a POWERFUL CAST.

Tony Pastor's Theatre,

587 Broadway.

A GRAND SHOW. A NEW COMPANY.

MONDAY, APRIL 11,

LEAVITT'S GRAND NOVELTY TROUPE.

THE RENTZ-SANTLEY COMBINATION.

40 40 SPLENDID ARTISTS 40 40

In elegant burlesque opera,

BILLY THE TAILOR.

Splendid Lady Minstrel Scene.
Grand specialty olio.

Union Square Theatre.

Mr. A. M. PALMER...Proprietor and Manager

Evening performances begin for the present at 8:30; afternoon at 1:45.

LAST TWO WEEKS LAST TWO WEEKS

of

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F E L H C C H A A
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or,

WOMAN'S LOVE,
WOMAN'S LOVE,
WOMAN'S LOVE,
WOMAN'S LOVE,
WOMAN'S LOVE.

SATURDAY EVENING,
FIFTIETH PERFORMANCE OF FELICIA and BENEFIT of E. G. CHAMBERLAIN, the veteran doorkeeper.

SATURDAY EVENING, APRIL 23,
Will be given, by request, the last performance of CAMILLE, with its great cast.

MONDAY EVENING, APRIL 25,
A new play from the French of Alex. Dumas, entitled RAYMONDE.

SEVENTH MATINEE OF FELICIA Saturday at 1:45.

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EVERY EVENING. EVERY EVENING.
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THAT MAN FROM CATTARAUGUS.
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Next week, the Comley-Barton OLIVETTE.

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Every evening at 8. Every evening at 8.
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NEW COMEDY ODDITY,

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LAUGHTER FOR A WEEK.
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RETURN ENGAGEMENT,
ONE WEEK ONLY.

LOUIS ALDRICH
and
CHARLES T. PARSLOE

In Bartley Campbell's powerful American drama,

MY PARTNER,

With their superb star company, which has achieved a grand dramatic triumph.
MONDAY, April 18, DION BOUCICAULT in THE SHAUGHRAUN.

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Fifth and South Fourth streets, Brooklyn, E. D.

MONDAY, APRIL 11,

FOR ONE WEEK ONLY.

TONY DENIER'S

HUMPTY DUMPTY
HUMPTY DUMPTY

and

PANTOMIME TROUPE.

NEXT WEEK,
NEIL BURGESS as the WIDOW BEDOTT.

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Every evening at 8:30. Saturday matinee at 2.

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Broadway and 33d street.

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Every evening and Saturday matinee.

SECOND MONTH. SECOND MONTH.

Messrs. R. D'Oyly Carte and Edward E. Rice's opera comique company.

BILLEE TAYLOR.
BILLEE TAYLOR.

Seats secured six days in advance.

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Under the sole management of AUGUSTIN DALY.

CINDERELLA AT SCHOOL.
CINDERELLA AT SCHOOL.
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Every evening at 8.

Matinees Wednesday and Saturday.
EASTER MONDAY, April 18, 50th performance of CINDERELLA AT SCHOOL and first appearance of Digby V. Bell since his severe accident.

San Francisco Minstrels.

BIRCH & BACKUS.
Opera House, Broadway and 29th st.
LAST WEEK BUT ONE.
The celebrated comedian, FRANK MORAN.
The new burlesque on the reigning sensation
BILLY the TAILOR; or, ALL I'VE EAT.
BILLY BIRCH.....as.....Billy the Tailor
CHARLEY BACKUS as.....Ben Barnacle
THE CHARITY GIRLS.
All on account of Eliza Torpedo and the Whale. Bubbling over with Fun.
Seats secured. Matinee Saturday at 2.

Theatre Comique, 514 Broadway.

HARRIGAN & HART.....Proprietors
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Every evening and Wednesday and Saturday Matinees until further notice,
HARRIGAN AND HART
in Edward Harrigan's latest production,
MULLIGAN'S SILVER WEDDING.

Col. Mapleson closed his very successful season of opera at the Academy of Music on Saturday afternoon. La Sonnambula and Mme. Gerster were the attractions, and the house was uncomfortably filled, every inch of standing room being taken. This week the company is playing to immense audiences in Boston. Next Monday the Colonel will receive a benefit in this city, then the company will proceed to Philadelphia and give five performances, closing Friday evening, 22d, when a special train will bring the company here after the performance. The next day, Saturday, 23d, the troupe will embark on the steamer City of Berlin for Liverpool. Col. Mapleson hopes to arrive in London in time to begin the season on the 7th of May, opening with Faust, on which occasion Mlle. Christine Nilsson and Joseph Maas will sing Margarita and Faust. The Colonel informed us that he would close his London season in July, and after a short rest take a trip through the provinces, closing in Cork on the 4th of September, when he will sail for this city, bringing with him some fresh lyric talent.

AMONG THE MUSICIANS.

Richard Arnold's annual concert will be given at Chickering Hall on Monday evening next.

Mr. Arbuckle's concert at Steinway Hall, on Monday evening last, was an artistic and financial success.

The Soldene opera bouffe company are entertaining the legislative solons of Sacramento this week.

Miss Abbie Carrington proposes to organize an operatic company from the remnants of the late Strakosch-Hess Company.

The Messrs. Carri will give a concert at Steinway Hall on Thursday evening, 28th inst., previous to their departure for Europe.

Mr. Lavine, of Steinway Hall, will give a matinee-concert on Saturday, April 30, at which Mme. Gerster and other well-known artists will appear.

The Mendelssohn Quintette Club of Boston open in San Francisco about the 20th, giving four evening performances and three matinee musicales.

A tenor has sprung up in Europe named Kommissarjewski. He has a phenomenal voice, and has made a great hit as Mauricowski, in Il Trovatoroffski.

We understand that Miss Verona Jarbeau will assume the role of Arabella, in Billee Taylor, at the Standard, and that Miss Burville will return to England.

The New York Philharmonic Society gave their last concert of the present season at the Academy of Music on Saturday evening to a large and fashionable audience.

The Kiralfys will produce Michael Strogoff in Boston about the same time Colville plays it here. "My broders" version will be the adaptation of Bartley Campbell.

Mr. Mapleson has engaged Mme. Gabbi, a distinguished prima donna of Havana, who will appear with his company in London, and return with them to this country.

On Wednesday next Rafael Jossefy will give his last grand concert of the season, when he will be assisted by an orchestra of one hundred musicians from the Philharmonic Society.

A concert-benefit has been tendered to Theodore Thomas, which will take place at Steinway Hall on Saturday evening, April 30. It promises to be one of the most brilliant musical events of the season.

Reubenstein's new opera, Il Demonio, will be produced in great splendor at Covent Garden, London, under the composer's personal superintendence. Madame Albani will probably assume the principal part.

On next Sunday evening, in compliance to public demand, another performance of Stabat Mater will be given at the Academy, together with a miscellaneous concert, in which Mme. Gerster will take part.

The benefit to Signor La Villa at Steinway Hall on Saturday evening last was a successful affair. The programme included selections from popular composers, and the Signor contributed three of his own works.

The season will close at Daly's on the 1st of May, when he will take his bevy of charming school girls through the country. Our provincial friends have a rich treat in store for them, for it is certainly one of the most entertaining productions of the season.

From all accounts the Soldene Opera Bouffe troupe has met its Waterloo in San Francisco. The people "won't have them," and the latest report is that Locke, of the Bush Street Theatre, is trying to coax some of the prominent members into his Melville company.

On Monday, the 25th inst., De Beauplan's French Opera company, which has had a most successful career through the Southern and Western States—having played an unprecedented engagement of four months in New Orleans—will open a brief season at the Academy of Music. The company is an unexceptionally strong one, and the artists, numbering one hundred and sixty five, have been selected from the principal theatres of France. They include a grand orchestra and chorus, three premiere danseuse and a full corps de ballet. For the first week the reportoire will embrace Les Huguenots, La Juive, Faust, Aide and L'Africaine. Mme. Ambre is the soprano and M. Tourmie the tenor of the troupe. Much curiosity exists on the part of our opera-goers to hear these operas rendered in French, and already the seats are selling rapidly.

The World's Metropolis.

LONDON, March 24, 1881.

The production of Michael Strogoff at the Adelphi is stated to have cost the Messrs. Gatti no less than £4,000—an estimate that is probably very near the mark. In addition to this heavy preliminary expense, the working charges must be somewhat enormous, as it includes a very large number of supernumeraries, as well as a lengthy list of principals, headed by Mr. Charles Warner, Mr. H. J. Byron, and Mrs. Hermann Vezin. Mr. Warner receives forty pounds per week, and of course Mr. Byron's and Mrs. Vezin's retainer is upon a similarly extravagant scale. The play is one of scenery and sensational incident, however; it does not require, indeed it does not afford, remarkable artistes any particular chances to make much of the play, and it is therefore rather an excess of enterprise that Messrs. Gatti display in thus apparently insisting upon making their expenses as heavy as possible. Whether they will net much over it remains to be seen, and although it is much to be hoped that they will, it is somewhat to be feared that they will not.

In addition to playing in the piece, in a part written by himself for himself, Mr. H. J. Byron is the adapter of the piece for the English stage. As author and actor, his weekly fees equal one hundred pounds. While retaining intact the original parts and business, so far as the main story goes, he has interpolated considerable of his usual comedy style in certain small intricacies as concerns the two newspaper correspondents. Of course it is the English journalist who is here the courageous specimen, and as is usual in Mr. Byron's comedies (though the fact is in this instance not entirely his fault), he is perpetually popping up in the nick of time, and as perpetually popping off objectionable parties, to an accompaniment of witticisms ranging from good to bad and indifferent. The part of the French journalist, what there is of it, is very well played by Mr. F. W. Irish. As Michael Strogoff, Mr. Charles Warner displays an excess of vivacity, to put it mildly. He rushes on and rushes off, and pants and puffs and draws his breath in a manner that occasionally resembles a snort. The performance is otherwise excellent, but it is not a part which one would expect to be played by a young actor who recently seemed to have determined to make a name, in the highest walks of the art, if not indeed to become the apostle of a sort of juvenile school of legitimacy. This terrible impetuosity led Mr. Warner into an unpleasant casualty. In an episode where Ivan Ogareff, the bold bad man, being armed with a dagger proposes to assault, slay, and otherwise kill and murder Michael Strogoff—whose weapons of defense are nil—a struggle ensues to obtain possession of the knife. On the first night this struggle was conducted with such realistic effect that the blade of the weapon entered the palm of Mr. Warner's hand, inflicting a very severe wound which bled in an alarming manner. In the pluckiest manner, Mr. Warner, though the bold bad man would have closed the combat at once, continued the scene until the close as if nothing had happened, and with a handkerchief bound round his hand, went on until the end of the play. The loss of blood then threatened serious consequences, but Mr. Warner was happily able to appear next night, though with his arm in a sling. The performance of Mr. James Fernandez as Ivan Ogareff is in many respects the best of the lot. The vindictive nature of the renegade is expressed with the utmost skill and power, and Mr. Fernandez has never been seen in a part so thoroughly suited to his forcible style. Mrs. Hermann Vezin, as the mother of Strogoff, was of course magnificent. To any part which this lady undertakes she is certain to bring a general intensity and a perfection of detail that few actresses can equal. Mrs. Bernard Beere and Miss Gerard were satisfactory as Saugaree and Naida, while the rest of the cast proved equal to the not very straining demand upon them.

The piece is really wonderfully put upon the stage. The scene of the battle-field in the second act is painfully realistic, and reflects great credit upon William Beverly. Very fine, too, is the conflagration that distroys the town of Irkutsk, while the scene of the pageant that concludes the prologue is equally perfect in its way. A ballet, with Mlle. Zanfretta as *premiere danseuse*, takes place here, and processions and gorgeous accessories of the same nature abound. A number of horses have been engaged from Sanger's Circus, and go through their parts with as much success as any of the biped performers. The contract for gunpowder must be exceedingly valuable. It is burning and banging and unfortunate smoking the whole evening. A gunpowder that would consume its own smoke, or else not emit any, would be a boon to society—particularly to the audiences at the Adelphi Theatre.

Mr. Edwin Booth this week closes his engagement at the Princess, and is now appearing in the Merchant of Venice, and the abbreviated version of the Taming of the Shrew, known as Katherine and Petruchio. The first piece has been terribly mutilated, and reduced as much as possible simply to the Shylock parts, with a view to the performance of both pieces in one evening. It is perhaps rather a pity, considering the success of Lear, that Mr. Booth was at the pains to produce Shylock at all. The part is by no means one of his good ones, for although there cannot fail to be in anything that he undertakes a very great deal that is excellent, the general effect is not always satisfactory. As for Petruchio, it has been remarked on before. It is a splendid piece of comedy acting, and following such an impersonation as that of Shylock is doubly impressive. The wide difference in the mode of treating them are proofs of Mr. Booth's great versatility, which are very acceptable. The support in these pieces is, as during the entire season it has been, mediocre in the extreme. Portia and Katherine have both been played by a lady new to London—Miss Masson. In a little while the theatre returns to its old love, melodrama.

Being now in the midst of the Lenten season there is but very little novelty about. Otherwise the theatres are doing very good business. There are in addition the days of long runs, and while Drury Lane's young manager is announcing the resumption of The World, while Olivette and the Pirates of Penzance continue their triumphant courses, and even Delilah is played for the one hundredth time. Mr. J. L. Toole announces the second year of the Upper Crust, the twenty-first of Ici on Parle Francais, the nineteenth of the Steeplechase and the twenty-third of the Birthplace of Pogers. Of course these chronological computations do not refer to continuous runs, except in the case of the Upper Crust. That ridiculous composition has contrived to retain animation for a longer period than can be hoped for by any really good play, simply because, and one will admit on some accounts deservedly, Mr. J. L. Toole is a favorite with the British public. W. C. T.

Philadelphia.

[RECEIVED TOO LATE FOR CLASSIFICATION.]

French Opera, Salvini, Bernhardt, Buffalo Bill, the Boston Ideals and the circus—a pretty good programme for Holy Week. Salvini we have seen before; Bernhardt we have seen before; the Ideal singers are not unknown, and as for Buffalo Bill and Forepaugh, their names have a rather familiar sound. But in M. De Beauplan's French opera there is something new. Yet, in spite of excellent singing and low rates, the Academy of Music had very slim audiences all last week. The trouble was that the troupe of French artists from New Orleans were but little known, but those who did attend heard some very excellent singing. There are no particular stars in the co.; each one is an artist, and all are prepared to do good, honest work. It is a pity they did not meet with the success they deserved, but somehow the fashionable people have an idea that it is the thing to turn out in the Academy only for Italian music, and as a consequence some of the best singing ever heard in this city has been lost. Some of the operas have been tedious because they were given at full length with all the usual omissions included. Then they lacked the spirit in some instances which great, fashionable and enthusiastic audiences always inspire, but their rendition was always good and frequently even great. Those who listened, for instance, to the third act of Aida the other night will long remember the scene by the Nile as a performance rarely equaled in this city. This week M. de Beauplan gives but three operas—Romeo and Juliet, Carmen and Il Trovatore. The Italian opera follows next week for four nights and a Thursday matinee. In the way of light opera this week the Arch will make a hit with the Boston Ideal Opera co. Pirates of Penzance was given on Monday night. This co. consists of Boston singers, all of whom have made reputations as concert singers. William B. Fessenden has been singing for years; all Boston knows Tom Karl; Barnabee used to give concerts on his own hook and could always bring down the house in the country towns of Massachusetts with the Cork Leg or his recitations of "Darius Green and his Flying Machine." Adelaide Phillips sang the Star Spangled Banner at Gilmore's Peace Jubilee in Boston. The co. is made up of excellent talent, and it made a great hit here once before this season. The operas for the week are the Pirates, Chimes of Normandy, Fatinitza, Bohemian Girl and Pinafore.

When Bernhardt was here before she started out wrong. Adrienne Lecouvreur was announced for the opening play, but one or two of her co. were smashed up in a railroad accident, or something of the sort, and something else had to be substituted. This time she started out regular and Adrienne was given on Monday night at the Chestnut Street Theatre for the first time here. Of course you are all familiar with every detail of the Bernhardt's acting by this time and it would hardly be worth the while to throw in a stray criticism at this late day, and it will be quite enough to chronicle the fact that she plays Camille on Tuesday, La Princess Georges on Wednesday, Frou-Frou on Thursday, L'Etrangere on Friday and Frou-Frou on Saturday night with a Camille matinee. The opening night was but slimly attended. The Bernhardt craze is over.

Salvini the great opened his farewell engagement at the Opera House on Monday night, playing Othello. He is at his best in Othello, and his acting, as I have once or twice before remarked, is almost beyond criticism. He plays the Gladiator on Wednesday evening, Macbeth on Thursday evening, and repeats Othello at the Saturday matinee.

Buffalo Bill and his Indians are pleasing the boys at the Walnut, and the Museum has a very excellent performance of the Lady of Lyons in the afternoon and the Two Orphans in the evening. The Museum co. is much better than people generally give it credit for. The acting is uniformly good. Frank I. Frayne is up at the National with his African lion and his dog Jack. This dog beats the trained canines that Coup has in his show.

Items: Did you ever see such a fight as Barnum and Forepaugh are carrying on? Coup ran his circus out of town on Sunday with a whole barrel of money, and on Monday Forepaugh opened for two weeks. As Barnum is to follow him the rivalry is intense. Barnum has billed the town with the announcement that Forepaugh bought up all his old stuffed monkeys and played-out animals of all sorts, and Forepaugh denies it, but is glad to have the official announcement that Barnum's show is made up of stuffed monkeys and played-out animals. All this warfare is very enjoyable to the public, and only the agents boil over with rage. Forepaugh gave a street parade on Monday, and following it came three or four wagons with great placards calling upon people to wait for Barnum. What's the use of all this fuss, anyway? Both shows will be jammed.—John E. Owens comes to the Chestnut next week.—The Convict follows at the Arch and the W. H. Vernon comb. at the Walnut.—Easter Monday will be welcomed with a masked ball at the Academy.—This is the last week but one of Thatcher & Ryman's Minstrel season. The first part is excellent, and the finale, the Colored Fusileers, is very funny.—The Vokes Family will have a warm welcome to the opera house next week. Lotta had a very successful week.—Haverly's Mastodons did poorly at the Walnut. Next week Buffalo Bill will undoubtedly make up for it.—Salvini accidentally stabbed Henry Crisp, who was playing Cassio, on the stage of the opera house Monday night. His scimeter made a deep gash in Cassio's hand; Cassio's blood ran on the floor, and Miss Prescott, who was behind the scenes, fainted dead away. But few in the audience saw the occurrence.—A New York comic weekly had made arrangements to sketch Anna Dickinson as Claude Melnotte, but was disappointed on account of her failure to appear Tuesday night.

Miss Alicia Robinson, Mrs. Wren and Miss Van Deering join Robson & Crane's company at Chicago. Miss Annie Wakeman, Miss Proctor, Messrs. Burbeck, Ambrose and M. W. Whelan leave the company at the same city and return to their homes in Boston and New York.

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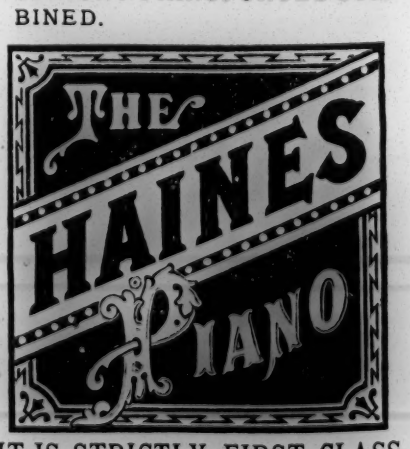

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